

# **Remarks On Cinema: The Psychological Theory**

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# Foreword

Ludwig Wittgenstein's achievement with philosophy or one of them at least, was to show that language has rules. This logic as he referred to it, gave everyday conversation its substance. People live, they laugh, they struggle and they are impervious to the effects of language. Language to them is just work-related relationships or it is the social chat down at the pub. Wittgenstein asserted there is more to language than we give credit for.

In the spirit of this Wittgenstein study of language, it can be deduced that what is good in this world has precision and passion in it. Furthermore it has mechanics and psychology to thank for its level of public and critical acclaim. It doesn't matter what discipline one is engaged in, it will have standard and with standard accompanies rules. This collection of remarks is an attempt to do for cinema what Wittgenstein did for language.

Film like life, is fortunately/unfortunately a results industry. A film that is hailed a critical success by those who appreciate cinema can be deemed a failure by investors who do not get an adequate financial return. The Hollywood "Guns and Explosions," junk that gets one star out of five or ten, acquires the status of good, because it takes in billions, despite its lack of craft. Can the two be merged? Yes, but there is an art behind it.

Rarely in life does one get something for nothing or as Vince Lombardi attested, the dictionary is the only place where success comes before work. The people who write ten step guide books to improving your life are foolish. Those who in their desperation believe what is written in these books are the fools. One cannot get something for nothing. Franz Kafka was able to burn his notes in five minutes, but the effort put into them took months, maybe years. Stanley Kubrick would spend perhaps three years directing a film, from pre-production to post-production, because quality and excellence require dedication and patience. Again, you cannot get something for nothing.

In the case of Kubrick, it is a generous advantage to know what the audience demands, both consciously and unconsciously. He like Alfred Hitchcock knew there was a series of steps, the rules of the game if you will, to making the buyer satisfied when they left the cinema theatre. A good film has engineering and psychology for its reasons, just as a bad film can be taken apart and explained why it is below the threshold. The subtle difference is this however:

People know that when a film they have recently viewed is bad, why it is in fact bad. Alas the reverse is not true. When a film is good, they are at loss to explain why it is good. They are usually reduced to saying the direction was top notch, much in the same vein that football fans say the “right tactics,” were to account for their team winning a match. What is bad in life is obvious, but what is good is always a mystery, at least to those who do not understand.

A good film is like a good meal, in that it leaves you satisfied, until of course you get hungry again and request that the standard be reciprocated. Like a good meal in a restaurant, you can infer two reasons for your sensation of being appeased: A) It was pure luck. The “lucky chef” picked the right ingredients by chance, cooked them at the right temperature by chance and for the right amount of time again by chance. Or you could attest B) The “skilled chef” understood what it took to produce a meal of such high quality. Talent is luck and genius is only repetition of that luck. I’ve seen one-hit film directors making a talented film and never repeat their earlier fortune. Then I see Stanley Kubrick, Martin Scorsese, Steven Spielberg, Alfred Hitchcock, Sergio Leone and many more, produce genius after genius. Chance, I am sure you would concur is not at play here. Like the skilled chef they know what makes a good film good. They understand the mechanics of cinema and the psychology and use both to manipulate the audience, so that when the credits roll, they leave with the sense of that job-well-done feeling. The audience leaves demanding more.

The fact that these esteemed directors have or had the ability to repeat success after success is ample enough proof that there is method behind the camera. I intend with these notes to do my best to expose these steps purely because I love film. I write them in the hope it that they will help and inspire those attempting to become film auteurs themselves, to simply make a film worth watching, that contains enough technique and flair to keep the viewers entertained. These notes are not a step by step guide to creating a critically acclaimed film and believe me no such book exists. But rather they contain a series of remarks that can help any potential directors to produce a more esteemed finished product.

# Part 1

## Introduction I

1.0 A trip to the cinema or watching a DVD is like a dinner date.

1.0.1 At a dinner date there are two people who are facing each other.

1.0.2 One sees the other and vice versa. One says something, the other responds. To which the other responds to the initial response. Person A to Person B to Person A to Person B and so on until they order the bill.

1.0.3 So Person A initiates, Person B responds, but both are dependent on each other to be entertained or aroused. B depends on person A's action to be entertained. A depends on B's reaction to A's action to be entertained.

1.0.3.1 They are both feeding off each other to gain.

1.0.4 In the cinema, Person A is seated as in the above situation. But instead of Person B, there is a two dimensional screen which portrays images.

1.0.4.1 This screen is designed to do the exact same thing as Person B. That is to entertain/arouse Person A.

1.0.4.2 Only in this case, there are many people in the cinema which represent person A.

1.0.5 So the ideal date goes smoothly. Both Person A and Person B find the time flies and are thoroughly engaged for the large part of the date. The exact same mechanics apply to cinema. A good film will keep one engaged for the duration of its running time. It is the exact same as the date or a relationship. Those participating must be kept entertained.

1.0.5.1 Boredom is to be avoided in the date and the cinema.

1.0.5.2 Events and details that don't impress us are not to be said or done in the date. The same applies within cinema. If the plot is too unbelievable, we are not impressed. If there is a lack of plot, again we are not impressed.

1.0.6 So the dinner date goes well and the participants move on to a relationship. The ideal relationship keeps one entertained. The man must maintain his attractiveness, the woman must maintain hers. One bases what they

expect, on what they have already experienced. The demands of the future are dictated by the past achievements. Unfortunately, the same holds true for cinema/film. As one gradually watches films, one needs more and more extreme highs. The next film must be better than the last, or one leaves underwhelmed.

1.0.7 When one starts drinking alcohol for the first time, one unit is enough to get drunk. The first film one sees is enough to get one drunk. But the more alcohol one drinks, the body builds up tolerance. So in order to get the same euphoria as before one must consume more units. In order to get the same reaction from a film, one must see a better film the next time. The standard has been set. Poorer quality films no longer give one a buzz.

1.0.8 Let us say hypothetically, that the good looks of the woman attract a man to her and the good looks of a man attracts the woman to him. This is akin to the trailer and hype a film generates. But they still need to go on that date. One's attention is caught, now one must build on that.

1.0.9 So cinema is like a one on one conversation. In the conversation both participants must entertain each other. In the date this is done through flirting, being funny, by being smart, by telling serious stories etc. There are many ways to entertain on the date. Cinema uses the same techniques to entertain you. Through being overwhelmed, to building up sexual tension, building up anxiety, making one laugh, smile, cry etc. The same psychology applies to cinema as apply to conversation.

1.0.9.1 The only difference is instead of human in front of you, it is a two dimensional screen.

1.0.9.2 During the date one may only be consciously aware of the person in front of them. Through conversing one will ascertain various other qualities such as age, education, background etc. These things may unconsciously influence how one feels on the date as well as the restaurant, the food, the service etc. Then when all the unconscious qualities are summed, they serve to influence the conscious mind and determine whether the date was good or not.

1.0.9.3 Cinema is like this. Every single thing on the screen is being observed by the individual's unconscious mind and this influences the conscious decision on whether the film is good or not. Every camera angle, cut, every colour, every background noise etc. is being analysed and they serve to influence the conscious

mind. Consciously one may only be aware of the character and what he says and does, but unconsciously one is aware of everything.

1.0.9.4 One should always let their unconscious mind do the decision making with regards deciding whether a film is good or not. But this is not what happens in some cases. People go in to the theatre with a conscious decision of whether they will enjoy the film or not and thus render their unconscious aspect null. They look at a high rated film or artistic film and convince themselves that they will like it. If one is consciously saying that the film in question is a work of genius or terrible, then ones unconscious mind is distracted. This is akin to those who have already decided before the date has taken place whether it is a success or failure. They have consciously made a decision before the event rather than just sitting back and seeing if they enjoy the evening.

1.0.9.4.1 This is often observed when film lovers watch a film that is deemed one of the best ever filmed. People often watch Citizen Kane for the first time determined to like it consciously and thus do not give an accurate reflection of its quality. This is cinematic conformational bias at its finest. My advice when watching a film is negate everything you have heard, sit back and watch it and at the end formulate your opinions based on the experience you had while watching it. Often esteemed filmmakers comment on the “experience,” they had when watching a film when young. The film to them served as a meal or date.

1.0.10 Thus it can be stated that no film is going to appease everyone, as no film will be disliked by everyone. Given that we look for specific qualities in partners for relationships, we again look for specific qualities in films. Maybe the theme is close to your heart or perhaps where it is set or the tone.

1.0.11 But one can make a film that it appeals to a large majority of the population because we as people can be divided into maybe less than twenty types of people depending on the psychological model. Psychology and economics would not exist if we were all different.

1.0.11.1 So if you like a film, someone somewhere will surely like the same film, for the same reasons.

1.0.12 There are rules in cinema and make no mistake about it.

# Introduction II

2.0 Film is like a 100m sprint. It is not a marathon run.

2.0.1 One must try to pack a punch in that short space of time.

2.0.2 Like the 100m sprint, part of the pleasure comes in the anticipation of the event rather than the event itself.

2.0.3 Like Hitchcock asserted, building up tension is key to a film. Scenes must build to a crescendo, with every crescendo being greater than the previous and the ending must have a monumental crescendo.

2.0.4 Each scene can be manipulated to provide a high. But one must be careful as to make sure the next scene provides a greater high.

2.0.5 Contrast within scene to scene is important. Scorsese fluctuates between violent language and violent images. Why? To contrast the scenes and keep the audience entertained. The audience goes from laughing to recoiling in horror to laughing. Like the Sine Curve in mathematics, the fluctuation of images coupled with sound presented on the screen can keep the audience entertained.

2.0.5.1 The contrast though allows one to space out the crescendos. Instead of having one after the other, one has one crescendo, then a relaxation scene, then another crescendo and so on.

2.0.6 Contrast is vital it must be said. The mind loves contrast. Take Pulp Fiction for example: John Travolta is white, shy and insecure and Samuel L Jackson is black, loud and confident. Even their hair styles differ radically. This allows the audience to become entertained by them through contrasting styles. One says one thing in a certain manner, the other responds in a different manner, thus creating entertainment. The whole “Good cop/Bad cop” element is how the terminology is expressed.

2.0.7 A film though differs from a TV series. TV series can develop character because it is like a novel. Film is like a novella and it must pack a punch. There is not enough time to deal with themes and characters.

2.0.7.1 People can watch an episode of a TV series for 50 minutes and be entertained. But they cannot watch a film for 90 minutes that is built like a TV series. The mechanics are different. A film must get you high for its duration. It



must give you more. The audience is unconsciously aware at all times whether they are watching a film or television series and as such they demand different qualities from each.

2.0.7.2 *Vertigo* is a great example. It works as a film, but could not work as a TV series. One can only build up tension so many times before the audience cops on to what one is doing.

# The Drug of Film

3.0 Film is like heroin.

3.0.1 The ideal film gives a break from reality for the audience. They are bored with themselves and want to escape.

3.0.2 Alcohol and hard drugs provide the exact same effect, but the consequences can be much worse.

3.0.3 So the audience does not wish to see real life, they wish to escape real life and forget themselves

3.0.4 Heroin mimics the same response as it makes one feel good.

3.0.5 The problem with heroin is that an addict initially starts out with a small tolerance and it gives them a high and all is well. But as one takes more and more of it one builds up tolerance and needs a higher dose.

3.0.6 Film behaves the exact same way. When one first starts watching films, the first film one sees be it rated bad or good will give an effect. However as one watches more and more films, one needs greater highs and one needs greater quality films.

3.0.7 This is a huge problem as films that are clichéd and repetitious in nature will fail. Akin to this it can be assumed that actors who play the same roles get tiresome and lose their appeal. The audience unconsciously demands a greater high the next time around.

3.0.8 So in effect to make the film have an effect, one must produce a high quality film. One such way of doing this is to make a film whose pattern no one has seen before. Another method is to use new technology that the audience is not used to.

3.0.9 I see the same problem in football. A coach develops a new style or player and the high at first is great. Alas over time the excitement dies down. To improve is to change said Winston Churchill.

3.0.10 At the heart of it is the truth that the audience is bored within their existence and wants to escape or kill the time. This is what everything in life is, a route to escape our existence

# The Mechanics of Directing

4.0 Directing is a science as much as an art.

4.0.1 The actual job of directing requires skill in itself. The director like a manager at a football club is the most important person regarding the film.

4.0.1.1 One can have great stars in both a film and football team, but without discipline and authority, they will not follow the correct path.

4.0.2 The two most important aspects of film directing are:

--- One understands the rules of film. As in one has knowledge of how films succeed, what makes them entertaining and what makes them gain critical respect.

--- One maintains absolute control over every aspect regarding the film one is directing.

4.0.3 The first point is easy to explain. One cannot enter film directing and hope to craft good films without a prior understanding of the mechanics and psychology of film. One could perhaps get lucky and it does happen, but the odds are against you.

4.0.3.1 If one sits at a poker table without being educated on probabilities and psychology, one can get lucky, no doubt, but in the long run, one will lose. Sit at the table with a degree in statistics and psychology and one has a better chance winning.

4.0.4 And directors do get lucky. There have been one hit wonders who made a great film but couldn't replicate the form. Michael Cimino springs to mind with the genius that is The Deer Hunter.

4.0.5 What all the great directors like football managers have in common is the ability to repeat the success, because they take a pattern that works and apply it again. Stanley Kubrick used change his stories every film, but the engineering stayed the same. Hitchcock did similar. These directors were like scientists with regards their work ethic in relation to film.

4.0.6 The second point is too vitally important. Like football clubs, the recipe for disaster in films is when you have people of note interfering with the director.

4.0.6.1 So there may be a producer who wants things done his way, there may be a prima-donna actor who wants to do things his way or there could be other influences undermining the authority of the man in charge.

4.0.6.2 Had the producers on The Godfather got their way, Ernest Borgnine would have played Don Corleone and Robert Redford would have played Michael Corleone. But thankfully Francis Ford Coppola stuck to his guns and hence we got the greatest film ever made and also the greatest actor ever in Alfredo Pacino.

4.0.7 So the director is given a budget and he makes the best of that budget by himself and this is the foundation of success.

4.0.8 A smart director will always work with those who will do what he/she says rather than choosing the big name who may give you trouble. Film is a team effort and if one person does not pull their weight, the resulting cinema can be affected.

4.0.9 Also the director's authority must never be undermined or questioned. This can spell disaster because once he is rebuked, he loses control and someone else will take control. The great directors have a vision and they implement that vision despite the murmurings of the crowd. It is also up to the director in question to keep morale at a high and positive morale is vital for getting the best out of the individual elements.

4.0.10 The best directors are writers, editors, cinematographers, actors, composers and psychologists in their own right. It is not enough for a director to film a script as it is and then let the editor string it together. The director must take an active part in the story process, the cinematography process and the editing process. There is only so much a director can do with a script and thus an appropriate script is vital. Just as a football manager can only work with the players at his disposal, a director can only work with the given script.

4.0.11 They must be esteemed at story-telling, visual perception and editing themselves.

4.0.12 Kubrick, Hitchcock and Welles all followed this credo. Kubrick used write his own scripts based on books he had read. Hitchcock used interweave books/stories to make a film and Welles used to come up with all sorts of new things.

4.0.12.1 But the point in question is that they all had huge influence in the script writing stage and they didn't just copy straight from the book, they changed it around to make a film that would entertain.

4.0.12.2 Books must be changed around to make them more film acceptable. A novel is more like a television series in format and thus it must be manipulated correctly to transfer it for use as a film. Some people make the mistake of copying scene for scene a novel to film. The mechanics are different and sometimes a great book does not make a great film.

4.0.13 Those three directors would edit their own films as well. Hitchcock had the scenes and how he wanted them to merge together printed out.

4.0.14 Kubrick was as much a cinematographer as he was a director. He knew how to set up the scene, the camera angles, the colours, the lighting and so on. He also was a master at editing and music like Sergio Leone.

4.0.15 The most successful directors are skilled all aspects of the film process.

## Part 2

### Tone of films

5.0 Tone represents how the audience judges the film in question.

5.0.1 Tone is very important. Is the film serious or funny? Is it an emotional ballad or full of action?

5.0.2 It is important to get the tone right and stick to that tone. Interchanging tones within the film, causes chaos amongst the audience and they are unsure of how they are supposed to feel unconscious wise.

5.0.3 Contrast the tone of The Godfather to that of Goodfellas. The Godfather is a more serious operatic and almost philosophical tone, whilst Goodfellas is a more cocaine fuel injected ride.

5.0.3.1 The same can be applied to the difference between Once Upon a Time in the West and The Wild Bunch. Both are westerns, but the tones differ substantially.

5.0.4 The tone of a film is composed of all the individual elements coming together to give a total sum of the expression of the film in question.

5.0.4.1 The language, the lighting, the score, the actors, the scenes etc. They all serve to combine together to create a tone for the film.

5.0.5 Kubrick in The Shining creates a sinister tone from the first scene. Scorsese in Taxi Driver formulates a tone of grotesque alienation to complement the protagonist. Tarantino with Pulp Fiction takes us onto the street and the reality of hit-men with their use of language.

5.0.5.1 The tone of Pulp Fiction I have always found peculiar. It is serious let comedic in nature like a black comedy. Or perhaps it could be classified as a black comedy noir. It's not a textbook comedy like Zoolander and it's not a serious noir like The Third Man. It's a hybrid of the two. Pulp Fiction like Reservoir Dogs was a great revolution in cinema in the 90s.

5.0.6 For this reason I feel Tarantino plays with dice. When one mixes tones, they incite havoc within the minds of the audience. When it comes off, we get

great films like Goodfellas, The Departed and Pulp Fiction, wherein they all mix comedy with severe violence.

5.0.6.1 However I feel Tarantino with Django Unchained got it unbalanced. I am not inferring it was a bad film, but I was unsure whether it was a comedic or a serious take on slavery because it veered between the two extremes. There were some very funny scenes, then a scene of the most brutal violence (fighting scene) and then back to comedy. I don't think the audience can take the level of differentiation unconsciously.

5.0.6.2 They become confused as to how they are supposed to treat the film. Is it a comedy or is it serious?

5.0.7 Malick always uses the same tone within his films. They tend to be philosophical and guilt laden interspersed with exquisite visual projections and sombre silence. He never does cinematic quantum leaps from his trademark serious tone to tension inducing films or comedic films.

5.0.7.1 People question the origins of life scene in The Tree of Life but within the context of the film it worked. One thing worth mentioning, the scenes in The Tree of Life with Sean Penn are profoundly emotional. One can see looking into his eyes that he has scars from his past.

5.0.8 People use small pockets of contrast of tone to good effect. So a comedy film which has scenes of laughter for the whole film then shows a serious scene at the end for emotional effect.

5.0.9 The film Chinatown is like two films. The first half is comedic and the protagonist is just going about his daily life. Then to arouse interest in the audience the tone becomes darker as we learn more.

5.0.9.1 Again this is done to keep the audience entertained. If they kept laughing the whole movie, it would fail, if it were serious the whole movie, it would fail. The fact that it changes from being light to very serious in nature attracts the audience's attention.

5.0.9.2 Tarantino did this with Pulp Fiction. It starts off light-hearted and then gets extremely serious.

5.0.9.3 The difference between it and Django Unchained is that Pulp Fiction is light comedy and then becomes serious. Django Unchained follows a cycle of

serious, funny, serious, funny, serious, funny etc. The audience is confused on how to treat the film.

5.0.9.4 With Jaws, Spielberg did the same. It is serious, for the most part and then a few funny moments on the boat and then serious again.

5.0.10 The point is that one must either do a serious film with a few comedy moments or a comedic film with a few serious moments, but you never do a cycle of serious, comedy, serious, comedy within the film.

5.0.11 The Coen Brothers clearly understand this. Their films are dark/serious with elements of black humour or comedic with elements of seriousness.

5.0.12 Goodfellas is more of a comedic gangster with some serious moments like the “funny like a clown” scene. If ever there was a scene that shows how to alter between serious and comedic tones it is that one.

5.0.12.1 Casino as well is treated like a comedy gangster and this is used brilliantly to convey the brutality of Joe Pesci’s characters death at the end. It is the exact same mechanics as the rape scene in Pulp Fiction. The contrast between the comedic moments of the film and that scene arouse the audience’s interest.

5.0.13 This contrast serves to instil attention in the audience, by going from light moments to darker moments.

5.0.14 Notice the killings in The Godfather are not as brutally portrayed as that of Goodfellas. This is done to keep the tone in line. The actual mechanics of the murders are sort of poetic, whereas the murders in Goodfellas are more streetwise. For example in Goodfellas a man gets thrown into the boot of a car and stabbed repeatedly and another guy gets found in a freezer. When Fredo is killed in part 2 of The Godfather, we hear the shot, and see them fishing from a distance. It is done to have an emotional effect.

5.0.15 Tone is in essence how does one wish the audience to react to one’s film. When one is talking to a medical doctor the tone is serious. When one is talking to ones friends in the pub, the tone is comedic.

5.0.16 Returning to the dinner date which I mentioned earlier. The ideal date starts off funny and then when you meet again, it gets serious and then as the relationship builds it gets more serious. We have unconscious expectations of



what to expect from the date. The audience in the cinema too demand that what they are viewing treats them well. They demand that the film gives the right vibes.

5.0.17 Imagine on the dinner date that you don't laugh at the lighter side of things and laugh at things that are serious. The other person will not be impressed. Tone is so important and when you mix the two, one gets problems.

5.0.18 There are really only two distinct tones in film: Serious and Comedic. Then you have sub-tones within these primary tones.

--- The Thin Red Line: Philosophical Serious

--- The Godfather: Operatic Serious

--- Psycho: Sinister Serious

--- Goodfellas: Noir Comedic

--- The Social Network: Operatic Comedic

--- Zoolander: Typical Comedic

5.0.19 Then there is hybrids, wherein they combine the two such as Chinatown and perhaps Pulp Fiction. They can be classified as half and half Comedy/Serious films. It must be emphasized that comedic tone films may not necessarily be what we term textbook comedies.

# Style

6.0 Any football manager worth his salt has a distinctive style that he adopts in which he feels will get the best out of the players at his disposal

6.0.1 Film directors must encompass the same method in order to achieve in cinema.

6.0.2 Style is linked to tone in that the style one chooses can dictate the tone of the film. Style however is mechanical in nature, whereas tone is an emotion one feels.

6.0.3 Martin Scorsese has two distinct styles: His Taxi Driver/Raging Bull style and his Goodfellas style and uses them appropriately to enhance the viewer's take on the film.

6.0.4 Kubrick had a distinct style that could be observed across his work. He nearly always used a single camera and let the good character representation draw the audience in, coupled with strange stories and great cinematography.

6.0.5 Hitchcock copyrighted his wrong man style.

6.0.5.1 It is interesting to note that he changed the tone and to a certain degree the style for his three great films. Psycho, Vertigo and North by Northwest all have varying tones and to a lesser degree varying styles. Psycho is much slower, but more serious than North By Northwest.

6.0.6 Leone with his westerns created his own style that greatly attributed to the success of his films. Now he changed the pace in Once Upon a Time in The West from that of The Good, The Bad and The Ugly, but one can see repetition in his style.

6.0.7 Malick has his existential style that best suits outdoor material.

6.0.8 Spielberg is interesting. He is what I call the Chameleon of Cinema in that he can readily adopt any style that exists. It is a unique skill he possesses in that he adapts the style to the script rather than the script to the style.

6.0.8.1 I feel that one must always adapt the style to the script, rather than the other way around. Unless one changes the script around to suit the style, certain scripts must be filmed in certain ways.

6.0.9 Mixing styles within one film can be problematic as it can cause the tone of the film to change and hence change what the audience is supposed to feel. Maybe one can do the first half one style and the second half another style, kind of akin to Chinatown, in that the first half is more lighter in tone than the strange second half. But changing style with every second scene is not on. The audience will be confused unconsciously with regards to what emotions they should exhibit.

6.0.10 Style does carry substance and the style must be adapted to the material and not the other way around.

6.0.10.1 Because if one films some script with a certain style, that script may not suit that style and vice versa. So one reads the script, determines what kind of film it is (serious, comedic etc.) and then looks at directors who have a style that will suit it. Or else a director will suggest a script written by or guided by himself and film it in his style.

6.0.11 So a potential director must change something: Either he adapts the style to a script or he adapts the script to a style.

6.0.12 There exists numerous styles in cinema which are signatures of directors:

--- The Hitchcock Style: Use of tension and wrong man device

--- The Malick Style: Philosophical, theme ridden and terse slow scenes

--- The Wilder Style: Single camera with charismatic characters that own the screen.

--- The Scorsese Style: Gritty realism.

--- The Fincher Style: Great cinematography merged with witty dialogue and suave acting.

--- The Tarantino Style: Violent scenes with witty dialogue.

--- The Bergman Style: Slow and existential theme oriented.

--- The Antonioni Style: Slow, realistic and deals with themes of alienation.

--- The Leone Style: Use of score, cinematography and slow build up.

--- The Kubrick Style: Cinematography, surrealism, charismatic characters and story.

6.0.13 Now there are more styles than I have alluded to in that list. But all those directors stick to a same pattern in how they direct their films. They all go back to the same method to direct their films.

# Emotions

7.0 There is an array of emotions which the audience can feel with regards what they see and hear in the cinema. Emotions are linked to tone and style and a director must find common ground between the tone/style he uses and the emotions he wishes the audience to feel.

## 7.0.1

- Power: The Godfather (The first scene)
- Awe: The Thin Red Line (The cinematography)
- Disgust: Django Unchained (The fighting scene)
- Exhilaration: Goodfellas (The shoe box scene)
- Tension: Psycho (The basement scene)
- Laughter: Chinatown (The joke scene)
- Sad: Dr Zhivago (The ending)
- Confused: Vertigo (The ending)
- Lust: Eyes Wide Shut (Opening scene)
- Perplexed: Persona (The conversation scene)

7.0.2 These would be some of the emotions of which they can feel. The one emotion they must not feel is boredom. If they are bored the film has failed as a spectacle. One must make them be entertained and they must feel something.

7.0.3 It is up to the director to choose what emotions he wishes the audience to feel.

7.0.4 The director must bear in mind that he can only deliver a select few emotions. Quality is better than quantity with regards what the audience feels.

7.0.5 How the audience responds to The Godfather is different from how they react to Goodfellas. The emotions they feel as they watch the two for the first time are different. Thus a film that contained both the emotions from those two films would be difficult to make.

7.0.6 Generally one has one or two main emotions that one wishes the audience to feel and couples them with sub-emotions.

7.0.7 For every great film that is in circulation, one could pick out the most powerful emotion one felt watching it. One can then find scenes where you felt different emotions.

# Credibility

8.0 The film must be believable within the context of what is shown.

8.0.1 This means that the audience must believe that what they are seeing is possible in real life. It must be believable as they watch it.

8.0.2 Breaking Bad succeeds because it does this. It keeps the scenes real.

8.0.3 Too real however can lead to boredom, like Michelangelo Antonioni's *L'Aventura*. It is too like real life and because of this can appear to drift along like a slow moving current.

8.0.3.1 People go to cinema to escape real life, not to see it. They see enough of life as it is.

8.0.4 Hitchcock's *North By Northwest* is a prime example of this escape. Coming out of the cinema one would say it is farfetched and not believable. But that is not the deciding factor for it is during the film that audience is involved.

8.0.4.1 During the film they must not say this is not believable. The trick is to convince them during the film. If you keep them entertained during the film, they will be content.

8.0.5 A film such as *Mission Impossible 1* emphasizes point 8.0. It is believable because they are trained assassins, working in the murky underworld, behind the scenes if you wish. Subsequent action films of that series fail because unbelievable things happen in them in the wide open view of the cities and so on.

8.0.6 David Lynch perfected this in *Twin Peaks* and *Blue Velvet*. He went away from the chaotic city, where we know people are killed and took the audience out into the peaceful country side and showed what happens in our neighbours houses. That series and film are frightening with regards thinking about the horrors that happen as we go about our daily lives. The audience when confronted with this fact unconsciously serves to become more entertained by watching the film. The audience as well is prepared to accept what happens behind closed doors rather than in full view on the street. We all have imaginations and we know that evil occurs behind closed doors.

8.0.7 Blue Velvet and Mission Impossible 1 work because they portray what is happening in the murky underworld, from which we cannot see every day. It is the same reason why Psycho works. Again these films break away from real life and occur out in the country.

8.0.8 The trick is not to insult the audience. Do not show them foolish scenes that are not possible in real life.

8.0.9 The genius of Pulp Fiction was that Tarantino developed all these stories of average people committing average enough crimes, bar the gruesome rape scene. Then the casualness of their behaviour and language was attractive. Where else did two hit-men talk about burgers and foot massages. It was a blow to our senses. It was real and gritty.

8.0.10 The French Connection showed how real life cops behaved. It was realistic but entertaining.

8.0.11 The audience is smart and they cop on to scenes which they believe cannot ever happen within real life and become revolted internally by what they see.

8.0.11.1 How then does Hitchcock pull it off with Vertigo? This was the talent of the man. He makes every frame believable, which makes every scene believable, which makes the overall film believable. There are tricks to his method. He never shows how James Stewart's character climbs to safety in the first scene. He keeps the Kim Novak characters background to a minimum. Her husband is also kept to a minimum. He turns the film into a puzzle and keeps us guessing. There are subtle tricks to how he mastered it. Then we don't know if the new Kim Novak is the old Kim Novak. There is almost a surrealist element to the film that the audience latches on to and accepts.

8.0.11.2 We also see the film from James Stewart's point of view and become involved. By becoming involved we don't have time to think about what is actually happening and thus cannot question the authenticity of the film.

8.0.11.3 Imagine if one is driving a car and about to crash. One responds instinctively to avoid collision. The same applies to Vertigo. As one is watching, the anxiety is built up and one is so engrossed by the film and do not have time to question the veracity of the scenes. Hitchcock kept the audiences unconscious mind entertained. He kept it busy.

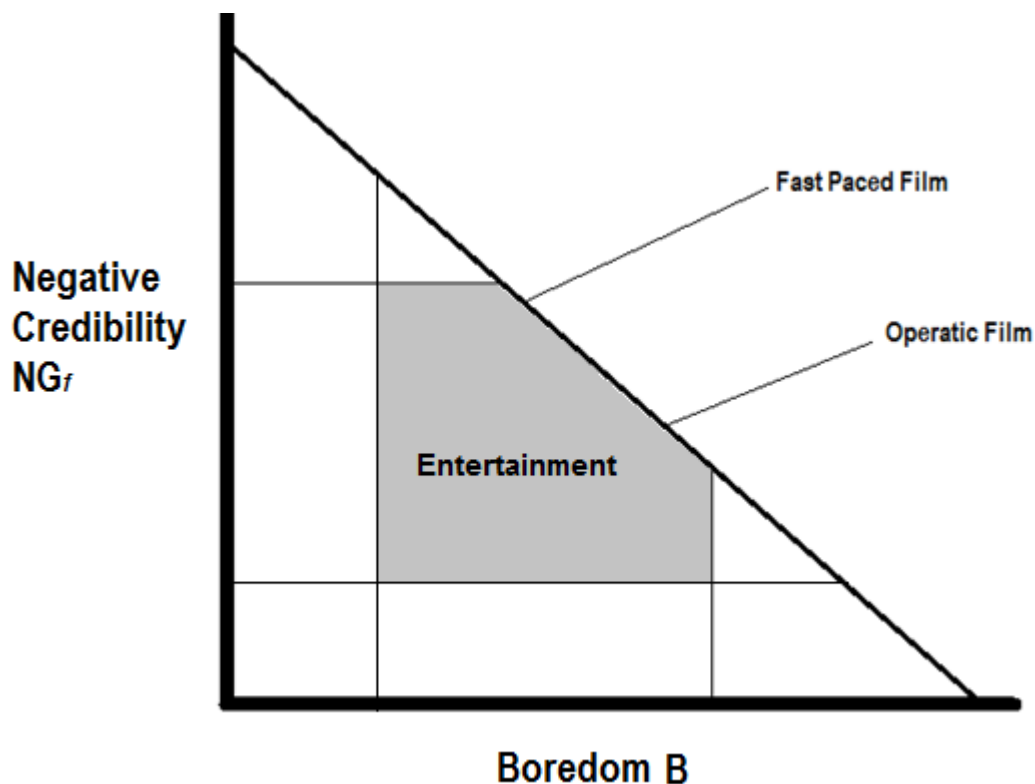


8.0.12 What the audience sees as they are watching must not seem ridiculous within the context. When they leave the cinema, let them say what they want, but during they must be kept entertained.

8.0.13 The film in question can be too boring though. Some of Bergman's do not incite the attention of the common man. The same applies to Terrence Malick. Sometimes he goes too heavy on the conversation.

8.0.14 So ideally one would show some scenes that are not common in everyday life and some that are. But they must be believable. Gun shootouts in public and bombs in city centres do not happen every day.

8.0.15 Lack of credibility which I define Negative Credibility (NG Factor) and Boredom are opposite facets of film. If the film has a high Negative Credibility it will not entertain. If it is too boring it will also fail to entertain. As Negative Credibility increases, the Boredom decreases but the film becomes unbelievable. As Boredom increases Negative Credibility decreases, but the film is too slow to entertain. So some point in the middle or close to the middle is the ideal film that entertains appropriately.



**Fig 2.1:** Graph of Negative Credibility Factor (NCf) versus Boredom (B).

$$E=NG_f*B$$

E=Entertainment

NG<sub>f</sub>=Negative Credibility Factor

B=Boredom

NG<sub>f</sub> and B can only have certain values that correspond to each other.

|                       |   |   |   |   |   |   |   |   |   |
|-----------------------|---|---|---|---|---|---|---|---|---|
| <b>NG<sub>f</sub></b> | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| <b>B</b>              | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

So if the NG<sub>f</sub> is 4, the corresponding B value is 6. 4 multiplied by 6 = 24- which is its entertainment value slanted towards Boredom. If the B value is 8, the NG<sub>f</sub> value is 2 and gives a scores of 16- for E.

Thus the E value can only have distinct numerical quantities:

9, 16, 21, 24, 25.

25 corresponds to a very entertaining film that has minimum negative credibility coupled with minimum boredom.

9 is a film that is either too boring or that has too much negative credibility.

9+, 16+, 21+, 24+ are all films with more emphasis placed on Negative Credibility rather than Boredom, with 9+ being entirely negative credible.

9-, 16-, 21-, 24- are all films with more emphasis placed on Boredom rather than Negative Credibility, with 9- being entirely boredom.

# Integrity

9.0 Whereas Credibility is a mechanical approach to how the film portrays itself, Integrity is an emotion which the audience feels when watching a film. A film may not be credible when one has finished watching it, but can have integrity. For example a super-hero film like the Dark Knight is not believable, but does draw you in and entertain. Integrity is an unconscious response that the audience will feel.

9.0.1 Films fail for three reasons:

- It has a low budget, poor direction and generally looks poor.
- Although it looks good, nothing much happens and the audience is bored.
- It is entertaining but not believable.

9.0.2 The latter is a big reason why films fail to have the desired effect. Because they lack any Integrity and the audience feels that what they see is ridiculous.

9.0.2.1 Integrity differs from Credible in that Integrity is an overall emotion one feels as one watches the film, whereas Credibility is the analytical perception of the film one sees. Integrity is also linked to tone.

9.0.3 Gangster films work because they are able to show characters often being violently murdered. But if one was showing a film about the Vice President of America, who goes around on a killing spree, it would not be believable. Why? Because Vice Presidents don't kill people by default and they certainly don't do it on the streets. The feeling one gets as one watches a Gangster film is its Integrity.

9.0.4 Bombs going off on a street is another unbelievable component of film. In America they are rare. Over in the Middle East they are common and thus a film in The Middle East that shows such scenes would have high Integrity.

9.0.5 However if it happens away from public eyes, then it is more believable. In Chinatown sinister elements take place inside estates and houses. Blue Velvet goes away from the city and into the country, into the woods, where it is unpredictable. Eyes Wide Shut is brilliant at showing what goes on behind closed doors in the houses and what goes on in the mysterious country side. The honesty of the countryside produces an emotion.

9.0.6 All three of those films have the Vertigo-like mystery associated with them and this makes them believable, although the first two would contain elements linked to Psycho as well. Vertigo works in part by not revealing too much and by doing this it keeps the audience guessing.

9.0.6.1 Eyes Wide Shut which was one of the films of that decade also has a mysterious veil about it. Is Tom Cruise in trouble? What happened to the woman? Where did the man go? First of all, these things can lure the audience in and this is complemented by the fact that it is believable as a film. It takes place indoors in the city for the most part and then that big scene takes place out in the country. The use of masks in that scene also adds mystery and makes the scene more believable. Instead of seeing individual faces, we see strange masks that add to the allure. Add in the fact that it takes place at night. This is a big psychological point. We generally associate sinister events with night time. People get killed and assaulted during the night more often than the day. So the fact that it happens at night in the middle of nowhere, convinces us that it can happen. Blue Velvet too played the same card.

9.0.6.2 The scene at the end is extremely reminiscent of Vertigo in that Tom Cruise tries to piece together what happened.

9.0.7 An interesting point is to compare the tone of Eyes Wide Shut which is dark to that of Pulp Fiction which has a comedic tone. But also notice that Pulp Fiction takes place during the day time, in full view of light bar maybe one scene, while Eyes Wide Shut takes place in the night time to add to the eerie tone.

9.0.8 North By Northwest is another film that convinces us that it is real. It works by not showing Cary Grant engaging in too many ridiculous situations. Instead he is put in situations that are believable and through which he narrowly escapes (The drink scene, the crop duster scene). Had they shown him doing what 007 does, it would have failed. Again the film must be believable within the context of the film. Cary Grant is not a trained agent. So bar the last scene he does not engage in too many elements that 007 would. This is the integrity of the film. It is not credible overall, but yet we watch it.

9.0.8.1 The last scene works because it is the first scene in which he is shown fighting. Had Hitchcock showed too many of these scenes, the film would have failed. He holds off the implausible scenes until the end so the audience will maintain their interest in the film.

9.0.9 The Shining takes place out in the country as well. It is believable because of this. Had that film taken place in the city, it would not be believable. The audience is unconsciously aware of this as they watch it and it makes them attentive to the film in question.

9.0.10 Predator 1 works and Predator 2 does not work, for these reasons. The first one has high Integrity and the second one does not.

9.0.11 Shooting a film in the city limits what one can film because we do not associate extra ordinary things with the city. LA Confidential is a film shot in the city and one that works. It succeeds because it takes place behind closed doors. Add to the fact that we don't see a lot of what happens, we only see the result (The coffee shop deaths, suicide, the relationship). And one will notice the final shoot out takes place in the country side in the night. A lot of scenes in LA Confidential take place during the night to add to the sinister side.

9.0.12 A film like 2001: A Space Odyssey makes use of the despair of the universe to add to its appeal. The space ship is surrounded by darkness. Blade Runner works because it takes place in the future and the audience accepts that what happens in the future can be anything.

9.0.13 Mission Impossible 1 is a great film to view with regards to its sister films. Why does it work and they don't? The opening tour de force scene takes place a night. It doesn't show people being killed in open view. All the murders take place behind the scenes. And it builds from this. The latter films in the series, show things that the audience finds unbelievable for those films. The action scenes don't add up. They have poor Integrity.

9.0.14 What the audience sees must be believable within its context. The audience must say unconsciously, that this scene is possible in real life and there are tricks to convincing them, as Hitchcock used with Vertigo. They are at all times unconsciously making inferences about what they see.

9.0.15 A film either has Strong Integrity (is believable and enjoyable) or Weak Integrity (not believable nor enjoyable).

9.0.16 Christopher Nolan's superhero films are not credible like all super hero films, but they have extremely Strong Integrity and that is partly why they are successful.

# Cliché

10.0 Avoiding the Cliché is vital for the success of a film.

As the audience watches a particular film they do three things unconsciously:

--- They correlate the present scene with previous scenes of that film in question.

--- They correlate the present scene and scenes of that film with previous films.

--- They correlate the present scene and scenes of that film with real life.

Thus one must keep these three qualities in check when making a film.

10.0.1 I spoke in parts about avoiding pattern within film and keeping it unpredictable.

10.0.2 The audience through watching films for a long time gradually begins to see repetition in films. So a romance ends with the two protagonists living happily ever after or a drama ends with victory for a certain character.

10.0.3 So then when they see another film that has the same pattern but different characters and settings, they are not impressed unconsciously.

10.0.4 I call it the Heroin Effect, wherein you need greater and greater quantities of heroin to have the same effect.

10.0.5 By this I mean the audience needs to see better films in order to feel an effect.

10.0.5.1 So by this logic the last film one would watch is The Godfather.

10.0.6 The Drama cliché is really overused.

10.0.6.1 In this, the protagonist is living a good life, then events turn against him, he then works to reclaim his success/life and in the end it all works out.

10.0.7 That is a film that is deemed to be clichéd. But there also are individual scenes that are clichéd.

10.0.8 So in theory one must treat each scene on an individual basis and try to avoid pattern. One must also then look at the sum of the individual scenes and try to avoid universal cliché of the finished film. A great film challenges the

unconscious mind of the individual. It offers his unconscious something it hasn't seen before.

10.0.8.1 Marketing, the news and film all possess the same mechanics in part. One can't sell the same product twice, one can't tell the same news story twice and one can't show the same film twice. People like difference, they like new. Their mind is instantaneously attracted to new. Most films fail because they re-write, re-edit or re-film an overused formula. The film must be unique if it is to succeed. A new product catches the attention.

10.0.9 Coppola with *The Godfather Part II* changed around the mechanics of the film with respect to the first one. We see a young Vito Corleone in Sicily and New York. Then the family bond that was emphasized in the first instalment is torn apart. Coppola realized that the key to a successful second part was avoiding the pattern of the first part.

10.0.10 Hitchcock with his famous 1-2-3 made three different films.

10.0.11 Tarantino's success with *Pulp Fiction* owes in part to peculiar way in which different segments of the film are shown. This throws the audience off. Their unconscious mind realizes they are seeing something they have never seen before.

10.0.12 A series like *Breaking Bad* went out of its way to change and avoid pattern. Take the scene where Walter White makes a pass on the attractive school principal. On another show they would have ended up together and hence the cliché. But she rejects him, going against the conventions of cinema and television.

10.0.13 A series like *CSI* does not work, because it essentially plays the same trick every episode, as in they meet trouble and it all works out in the end.

10.0.14 The audience are not fools it must be stated. They can almost predict what will happen unconsciously. The trick is to keep it unpredictable and to keep them guessing unconsciously.

10.0.15 *The Usual Suspects* brilliantly kept the audience guessing and the ending was something they had never seen. But a film made afterwards that mimicked the ending would not work because the audience is used to that trill. They need a higher dose of heroin to get another high from film. They need not necessarily a better film, but a different film.

10.0.16 Breaking Bad went against the tide. That is why it is the greatest TV series of all time.

10.0.16 Characters as well become clichéd. Scorsese knew that the success of Goodfellas depended on trying to go as far as possible away from the operatic Godfather series. It validates my point in that they two best gangsters are both completely different in styles. There is no Don Corleone figure in Goodfellas.

10.0.17 One must try and come up with something different if one wishes to impress the audience. The characters must be different. Their dialogue, the plot, the setting, the mechanics of the editing, the music and so on must be new.

10.0.18 Give the audience what they want and what they want is to be impressed and being impressed involves showing them something new, something better. Instead of showing people talking, change it around. Have multiple movements within the scene. Leone used film people in relative motion.

10.0.19 If one tries to mimic or copy an earlier film that is held in high regard, one will fail. Casino falls into this bracket for it emulated Goodfellas. Trying to copy The Godfather is futile because as gangsters go and as films go, it cannot be bettered.

10.0.20 People would argue that Jaws is clichéd sort of on the drama scale (which it is not). But Jaws was the first film to show a shark like that. Add in the mechanics of the film and audience is impressed. But making Jaws 2 is a mistake. The audience has seen the pattern and demands something else. James Cameron changed around The Terminator 2 from its predecessor so it would have a positive effect on the audience.

10.0.21 Scarface works mainly through Al Pacino's representation of Tony Montana. He adds substance to the film because the film story itself is clichéd.

10.0.22 Kubrick's The Shining completely gives us something we have never seen before and Eyes Wide Shut is the same. The first segment of The Deer Hunter is a bit clichéd, but the middle and third segments are unique. The Russian roulette scene is arguably the greatest scene ever filmed. It hinges on the fact that the audience has never seen a scene with such brutality. If another director tried to emulate it now, it would not work.



10.0.23 This is a trap young new directors fall into. They try to copy Pulp Fiction or some other film. A used formula will not work in cinema. The audience demands something new. If you follow you will never lead. The more you use a device, the less potent it becomes.

10.0.24 Market the film as unique and as different and it may succeed. But to be critically successful it must be different. Advertisement agencies always try to advertise a new product as new because it captures the minds of the buyer. Film must achieve the same. People want variation. Give it to them.

# Themes

11.0 Themes are not as important to film as to television series.

11.0.1 Themes don't really shine through in film. Because the film is between 90 and 180 minutes long, there is not enough time to develop themes.

11.0.1.1 Television programmes on the other hand are able to develop themes better because they have the luxury of time.

11.0.2 Bergman used themes of shame and guilt within his films. He is probably the best art director with regards this type of film and even still, some of his films are difficult to watch in the sense that they do not entertain.

11.0.3 Antonioni completely failed with regards L'Aventura in my opinion. Yes themes of alienation and the futility of love shine through, but to watch the film from start to completion is difficult. It is art, but it does not entertain.

11.0.3.1 He picked it up with La Notte, Blowup and The Passenger, with La Notte being a great description of a failing marriage and The Passenger being the greatest existential film ever committed to cinema. Blowup is strange but in a good way. I still think he needed to add more tension and plot to his films.

11.0.3.2 Having said that, the themes of angst, alienation and the absurd run through his films. But unless one follows the existential discipline, these films will not have an effect.

11.0.4 Scorsese is one of the few Hollywood directors who could incorporate themes within his films, the early ones that is. Mean Streets, Taxi Driver and Raging Bull all revolved around guilt, with shame added in to the latter.

11.0.4.1 But even Scorsese realized that with regards the engineering behind film, the audience just wants to be entertained. Hence we were treated to Goodfellas and Casino in the 90s.

11.0.5 Spielberg too saw this. The audience wants to be entertained. Jaws, ET, Indiana Jones, Schindlers List, Munich and so on, all give the audience pleasure. And what are the themes? Don't let college lecturers in film studies fool you because there are seldom themes in Spielberg's films and if there are, they are miniscule and irrelevant, if not coincidental.

11.0.5.1 One could probably throw in the “man versus nature” theme in Jaws and a bit of guilt in Schindlers List, but again, these are only the collateral for the story and characters.

11.0.6 Film lecturers and critics like to point to Hitchcock and say he had themes of guilt and an obsession with blonde women and so on. Hitchcock did the wrong man and the ice cold blonde devices because this is what worked. This is what he determined gave the audience a thrill.

11.0.6.1 The fact that Cary Grant is not an agent in North By Northwest, unconsciously tells the audience he has to be careful and is in danger when confronted by the evil forces. If Cary Grant had been an agent, not as much anxiety would be built up within the film. Then you can throw in comedy with the whole wrong man scenario.

11.0.6.2 Hitchcock used the wrong man, because the wrong man represented the common man, who represents the audience and thus the audience can empathize with the character unconsciously. So if the character is in trouble and gets anxious, so will the audience.

11.0.6.3 The proprietors of the James Bond series don't realize this. The fact that he is a trained agent means the audience less empathizes with the character, thus putting him in dangerous situations may not have the desired effect because he has the repertoire to escape.

11.0.6.3.1 Hitchcock could play the same card (wrong man) all the time and it worked, yet they cannot do it with James Bond. Because again, the wrong man, is a common man and the audience feels for him.

11.0.7 Leone and Kubrick never placed much emphasis on themes. Leone gave the audience cool characters and tension riddled gun shoot outs. The theme of revenge saddled Once Upon a Time in the West, but it only serves the purpose of giving Charles Bronson's characters a reason to hunt “Frank.” The genius of that film is built up through the imagery, score, characters, gun duel scenes and its slow serious tone. The theme of revenge is just one of many devices used in the film.

11.0.8 Films are like Novellas, they require an adrenaline shot to the system to work. T.V. series are like novels, they are slow. If you mix them up, you get trouble. If you make every episode in a television series like a film, it will not work. If you make a film slow like a television series should be, it will be too

boring. If one tried to do Breaking Bad as a film, and develop characters like they did, it would fail. It would be too slow.

11.0.8.1 The same laws that apply to novels do not apply to film. With regards a film and the mechanics of how it works, themes are close to redundant. One must enjoy the film first and then try to understand it. The understanding is secondary to the enjoyment one feels.

11.0.9 Kubrick changed themes with regards the film he was making. He ranges from existentialism to the futility of war to the idiosyncrasies of marriage. But the themes are only in the background. The real stuff happens between characters and the situations they are put in.

11.0.10 The one film writers love discussing is the The Godfather due to the Shakespearean motives behind it. Again I think this is mere coincidental. Coppola used power in the same vein that Welles used it in Citizen Kane because we are attracted to power. Men by their nature are both in awe and envious of those who are powerful and wealthy and women by their nature are attracted to this power and wealth. Both Vito and Michael are both powerful men, but differ with regards their personality. The opening scene sets the tone for the film. Don Corleone is a man to be feared, yet loved for his compassion. Michael is just feared unfortunately. Certainly themes of power reverberate through the film, but again it is the characters and the difference between them that is what is brilliant. Add to that the tone, the music, the cinematography and the story of the struggle between the families and we get the greatest film ever made.

11.0.10.1 Coppola was doomed as a film maker, not because of lack of talent, but for psychological reasons. The Godfather Part I and Part II in the annals of film simply cannot be bettered. The audience were demanding unconsciously the next masterpiece or the next revolution in cinema after he directed them two films. So good were the two Godfather's that he condemned himself. His career began and finished with the first two instalments of The Godfather Series. Coppola's Contradiction is a situation wherein an artist has produced a work of such magnitude that his future works pale in comparison to the original masterpiece. The reason is psychological for the audience is expecting an even greater masterpiece the next time. Truman Capote too suffered the same fate with In Cold Blood. It was so good that nothing he could have done afterwards

would meet its standard. Capote once remarked that *In Cold Blood* was both his greatest achievement and greatest failure for he could never better it.

11.0.11 Tone is much more important in cinema (films) than themes. With regards television series, both have to be held in high regard

# Symbols

12.0 Symbols within film, is something which is a contentious subject. Yes it looks great if one has a scene laced with hidden meanings, so that when one studies that film in question one can deduce what a director is trying to convey.

12.0.1 However the medium of film is different from that of painting or literature. Because of the motion of the images, the audience rarely has time to digest what they observe. By this I mean they are so engrossed in the film (or at least they should be) that the hidden variables go by unnoticed to them.

12.0.2 However it can be said that these symbols can add to the overall picture of what the audience perceives. If the symbols are linked in to the cinematography the audience can be unconsciously manipulated by what they observe, without them being aware of it.

12.0.4 Kubrick and Hitchcock both used many symbols within their film, often hidden. Now the symbols themselves go unnoticed, but when you add up the sum of everything within the frame/scene/film they can have an unconscious effect.

12.0.5 It is important to assert though that the symbol must blend in with the scene in question. It must be coupled with the tone, music, cinematography and character clothing etc. If you do this, the overall scene can have a greater effect on the audience's response to the scene in question.

12.0.6 There exists two types of symbols within film: Overt Symbols and Covert Symbols. Overt symbols are obvious. The director makes a deliberate attempt to show the symbol. Malick does this in *The Thin Red Line*, with the images of nature. Covert symbols are ones that are hidden in the background of the scene and not noticed consciously. But unconsciously they are being taken in, to arouse emotion within the audience. The audience may in fact mistake them for the cinematography. Kubrick in *A Clockwork Orange* put in so many covert symbols that enhanced the status of the film and transformed it into an almost futuristic noir film.

12.0.6.1 The problem with the covert symbols is that the audience does not notice them consciously and thus may not think there is much to a scene. But unconsciously they are fully aware of them.

# Metaphor Device

13.0 The metaphor device can be used in large or small proportions.

13.0.1 The audience seems to take the metaphor for a particular theme better than the overt visual representation of the theme itself. By this I mean that if one wanted to show the futility of war, directing a film without showing war scenes seems to have a profound effect on the audience.

13.0.1.1 The Deer Hunter, Apocalypse Now and The Thin Red Line don't show much war scenes, but they show scenes that become symbols for war and they work wonderfully.

13.0.2 Malick seems to love the metaphor and it adds to his films. The protagonists in Badlands become metaphors for alienation.

13.0.3 Blade Runner uses the androids as metaphors for humans vs god pretext. Again it's another existential film.

13.0.4 Wilder uses the protagonists in Sunset Boulevard to convey the whole ridiculousness of Hollywood and the material chase.

13.0.5 Kubrick used the material of A Clockwork Orange as a metaphor for authoritarian states, wherein freedom is denied. Eyes Wide Shut became a symbol of boredom and failing marriages. 2001: A Space Odyssey questioned man and his obsession with fighting and weapons.

13.0.6 Something about the metaphor draws the audience in and they become more interested in the film as a whole. Persona is a metaphor for insanity.

13.0.7 Bergman was very metaphorical in his approach. His films contained symbols that attracted attention to the film in question.

13.0.8 Hitchcock made more use of symbols, but some films can be taken on a metaphorical level. Psycho and Vertigo both deal with obsession and its effects.

13.0.9 While the audience is trying to understand the metaphor, the action is taking place on the screen and thus they are swept along by the visual current and don't have time to think. It is this attempt to understand the metaphor, coupled with the lack of time to actually do so which makes the metaphor work.

# Cinematography

14.0 Cinematography is to cinema what clothing is to a woman.

14.0.1 Cinematography makes the film more watchable and likeable. Nothing infuriates the unconscious mind as much as inconsistent cinematography.

14.0.2 It works on the unconscious. The audience is not aware of it, but it arouses interest in them.

14.0.3 Good looks are what attract us to people. The same applies to cinema. The good cinematography draws us in and impresses us.

14.0.4 David Fincher always goes out of his way to produce good cinematography. Kubrick could not dare to entertain the thought of making a film devoid of cinematography.

14.0.5 It is all about producing colours that effect the emotion of the audience.

14.0.5.1 Like a Monet painting the colours work on the vision of the audience. Van Gogh was very particular about his colours for this reason.

14.0.6 Indoors: It is easy to manipulate the cinematography through lighting, camera and clothing. The opening scene of Francis Ford Coppola's The Godfather contains delicious lighting, with the darkness of the actors clothing used to blend in. The skin texture of the actors is also used to great effect.

14.0.7 The problem lies in shooting outdoors. You either need sunshine or a cold climate like Christopher Nolan used in the first of his Batman trilogy. Contrast the icy savannah to the warmth of indoor. The helicopter imagery was very good.

14.0.7.1 An amateur just presses the record button on the camera and hopes for the best. Good cinematography requires setting up the scene and blending in colours. The cinematography becomes a character of the film.

14.0.7.2 Films without adequate cinematography do not deserve consideration. If you live in an area with bad lighting, film indoors at all costs.

14.0.8 Scorsese in Goodfellas contrasted the cinematography to elicit emotion in the audience. Contrast the chrome filled indoor scenes with reality of the



outdoor scenes. He was conveying the difference between reality and delusion in these gangsters.

14.0.9 Kubrick in *Barry Lyndon* made use of natural light and natural scenery very well. But I stress, the colours need to be illuminated to incite emotion in the audience.

14.0.10 David Lean in *Dr Zhivago* perfected cinematography. The warmth of indoors is contrasted to the cold outdoors of the Soviet Union. He even went so far as to use Julie Christie's striking blonde hair to arouse emotion. Again contrast her hair colour to Omar Sharif's first wife. The contrast causes us to fall for Julie Christie's character.

14.0.11 Hitchcock in *Vertigo* again through cinematography tried to emphasize the difference between reality and delusion. Reality is cold and harsh. Delusion is warm and sensual, hence the more provocative colours.

14.0.12 Do not underestimate the job of the cinematographer. It is vital for the success of a film.

14.0.12.1 The frame must look appealing in the same way that a person dresses up to look more attractive. It should turn you on.

# Scenery

15.0 This feeds into cinematography.

15.0.1 Scenery is used to enhance the visual perception.

15.0.2 Christopher Nolan makes great use of scenery in his first instalment of the Batman trilogy. The snowy glaziers are used to great effect. Perhaps emphasizing the coldness of the hero.

15.0.3 Kubrick like Lynch used scenery to great effect in the shining. The long helicopter shots of the car travelling through the forest enhances the feel for the film in The Shining. Both take sinister plots and put them in the deserted countryside to make the audience feel scared and vulnerable.

15.0.3.1 Kubrick in Barry Lyndon made great use of the scenery (background).

15.0.4 The man who perfected imagery is Terrence Malick. His films depend on it to add weight to the film. The scenery becomes almost like another character in the film.

15.0.4.1 Badlands, The New world and The Thin Red Line all show man naked against nature. Man is at the mercy of the land. There is a great scene in The Thin Red Line, where we are treated to the character at the start, living amongst nature, with very few commodities. Then the film cuts to a harrowing image of a warship with black smoke pouring into the sky. If ever there was a scene to demonstrate that man is the cancer amongst the world, it is that.

15.0.4.2 Malick's cinema is totally dependent on imagery to make the audience feel good. Take away his great colours, (almost like Monet paintings) and his films lose part of their genius.

15.0.4.3 Usually his films show torn men silhouetted against society. His films show bleak characters with nature in the background. The alienation and angst is conveyed in existential terms.

15.0.4.4 He also uses sound to enhance the film, as in the natural sound of nature.

15.0.5 Scorsese with Taxi Driver in a moment of sheer genius, decided to show the sleaziness of New York. The background looks dirty, horrible almost, but this is done to again add weight unconsciously to our perception of Travis

Bickle. The city is rough and dirty, the buildings clumsy and gothic. Even the blood at the end looks septic. Again this influences the audience unconsciously. His apartment looks ragged as well, his clothes are unclean, his voice hoarse and uncertain. These little things add substance to our overall perception of the film. The city is a “Cinematic Butterfly Effect,” wherein small seemingly insignificant things can have a huge effect on how we consciously perceive the film.

15.0.6 Fincher’s great gift to cinema is his use of what we would perceive as negative imagery and to turn it into having a positive effect on the audience. The rain in *Seven* is again akin to Scorsese’s *Taxi Driver*, wherein you use it to effect the audience. Normally rain would be a nightmare, but he makes it sinister and gothic in nature. It haunts the audience when they watch the film. If you notice, every crime takes place in a room and then the scene at the end is outdoors. The contrast unconsciously arouses the audience’s attention. It adds weight to the scene. Add to it the fact that it was raining and dark the whole film and then it is sunshine. Again, these things work on the audience, but they don’t realise it consciously. The contrast between indoors and outdoors has an emotional effect psychologically

15.0.7 Michael Mann in *Heat* deliberately shows images of skyscrapers and then he cuts into the scenes. This imagery haunts the audience. It has an effect, even if the scene lasts maybe ten seconds. It is Malickesque in its method.

15.0.8 It is difficult to film on the streets. The imagery is not seductive. Scorsese would film indoors in *Taxi Driver* with images of the streets outside, to give an audience a taste for the sleaziness but he rarely filmed scenes outdoors. Notice as well, the colour yellow keeps coming up in the background of Travis Bickle’s scenes. He puts in the colour yellow to manipulate the audience given the protagonists employment. These small things have an effect unconsciously.

15.0.8.1 I think Scorsese learned from *Mean Streets*, that going out into the street is asking for trouble. A room one has control over, but a whole avenue, no. In *Mean Streets* the red light is again used to arouse emotion. With *Goodfellas* he contrasted the grime of the streets with the chrome of inside. Even the suits the gangsters wear shine. Notice the difference as well between when Henry Hill when he is with his gangster friends and when he is with his wife: Reality vs delusion.

15.0.8.2 Scorsese was also trying to show people what gangsters are really like in contrast to the fantasy of the Godfather.

15.0.9 Apocalypse Now again has great imagery for example when they travel up the river. Both it and The Deer Hunter show the horrors and foolishness of war, but The Deer Hunter goes further with the roulette scene. The imagery is dark and despairing. It works because of the context in which the characters are in. It adds to the effect. But imagine using that kind of imagery in a romantic film. It would not work. Apocalypse Now is more seductive, but The Deer Hunter packs more punch. One would not want to go to war after watching it. Whereas one would nearly love to go sailing up a river in Cambodia after watching Apocalypse Now. Apocalypse Now is still the better film, a more entertaining film to watch and is more philosophical in nature and the scenery adds to the anguish felt by Martin Sheens character.

15.0.10 The Godfather II uses the imagery of Sicily when Vito is young and contrasts it with that of Michael when he is locked in doors. Notice the snow as well when Michael visits a friend. It is used to great effect. Scorsese went into the streets, whereas Coppola kept it in doors and used the streets very sparingly.

15.0.11 Leone used the hot scorching sun in his westerns. Like Lynch, he tried to keep the action away from the towns and in the midst of nowhere to add to the authenticity of the scenes. The audience are not fools. People being shot on streets and buildings being blown up, does not happen in real life

15.0.11.1 The best Mission Impossible was Brian De Palmas, because it was all happening in the background and covert in nature.

15.0.11.2 Leone as well used show images with contrasting motion. People walking in different directions and people walking with trains coming towards them. This heightens the tension and keeps the audience entertained unconsciously.

15.0.12 Imagery can be a useful tool. Showing images of land or buildings can arouse emotion in the audience. It can dictate how they feel.

# Setting

16.0 Setting can have a huge effect on the audience unconsciously. Setting differs from scenery in that scenery tends to be outside imagery that can add to the audience's perception, whilst with setting they are fully aware. For example the setting of a film is Alaska and the scenery is the frozen lakes and so on.

16.0.1 Setting is very important unconsciously as much as consciously though.

16.0.2 Leone made sure to film in the desert with the intense heat and pouring sun, rather than further North. He knew his westerns depended on the setting for their visual effect.

16.0.3 One must use setting to his or her advantage. Scorsese used the grime of the streets to influence Taxi Driver. It became a False Character of the film. New York is the setting and the streets and buildings are the scenery.

16.0.4 Michael Mann in Heat shows shots of the city and allows them to effect the audience covertly.

16.0.5 Breaking Bad is highly dependent on the Leone style heat for it to work. Nearly every other reputable television series is contrasted with cloudy weather.

16.0.6 Fargo uses the cold snow to build up tone within the film. Nolan uses the same effect in the first Batman. He also uses the Alaskan dullness to capture Pacino's angst in Insomnia.

16.0.7 Kubrick uses the desolation of the Universe as the background for 2001: A Space Odyssey to heighten the intrigue and suspense of the film. He returns with the same method in The Shining. He used the setting and the cold weather to influence the audience.

16.0.7.1 In Eyes Wide Shut, the orgy in the woods takes place in the countryside in much the same vain the Lynch filmed Blue Velvet in the countryside. It adds to the mystery as much as anything.

16.0.8 Fincher knew that taking Seven onto the streets would be chaotic. So he restricted the scenes in the streets to a minimum. This is done because things don't happen on the streets in day light, bar cars crashing. Things happen behind closed doors, drawn curtains or in the dark. In Zodiac, he limits what people see on the streets and limits the scenes in the streets. The murders take

place at night or in the countryside. People don't believe things that happen in broad daylight.

16.0.9 Malick is very dependent on setting for his films. They are the supporting character of his cinema. His settings are the False Characters within his works. His films succeed in the countryside. But when he brings it into the city, he fails.

16.0.10 But like Malick setting can be used as a character in the story. Hitchcock more often than not used famous symbols within his films. He got the best out of his setting.

16.0.11 What I feel is a big mistake is to use a poor setting. If the light is bad and the imagery is poor, it affects the audience negatively. Now Scorsese used the dirty New York to his advantage in Taxi Driver. But trying to make a love story in cloudy weather and polluted streets is a mistake.

16.0.12 I really believe filming indoors is better than outdoors. Of course one may show a short scene outdoors for example: A lawyer walking to his office on Madison Avenue, but the main action takes place indoors, because one can better manipulate the light.

16.0.13 Spielberg and Leone are the masters of filming outdoors. With Jaws, Close Encounters of The Third Kind, ET, Schindler's List, Munich, Indiana Jones and Saving Private Ryan for example Spielberg filmed outdoors in what would be deemed unfavourable conditions and yet makes the films very good. It's an art. So I would study the Spielberg technique as to how to film outdoors effectively.

16.0.13.1 I think part of the reason he succeeds is because people are more interested in the story rather than the setting. There are rogue sharks, aliens, Nazis, dinosaurs and so on and because he shows the audience that which they have not seen before, they forget the cinematography or lighting.

# Part 4

## Camera

17.0 The camera if used properly can add to the audience's feelings. One must use the camera as a form of communication, just like the notes in music. The frame must be used as art to express more and to express better.

17.0.1 The camera is the main piece of equipment and can be used to effect the audience emotions.

17.0.2 The motion camera can be used to add effect through varying motion (contrast). One can have a long shot or a close up or a medium shot, and these all can influence how the audience responds to a scene.

17.0.2.1 Furthermore the audience may not be consciously aware of the alternating camera shots, but unconsciously it may have an effect on them. If it affects them unconsciously then this relays into their conscious mind and makes them feel good.

17.0.3 Leone in *The Good The Bad and The Ugly* used the varying zooms of camera to great effect, to increase the tension. The standoff at the end starts with a long shot and slowly works its way into close ups of their faces, sweating and nervous. Had he done it the reverse way, the same effect would not have been obtained. Add in the score and the anticipation of the gun shots is palpable.

17.0.4 Directors do the exact same trick in scenes involving lengthy dialogue. A scene starts off with two people talking with a single shot showing both of them. Then in order to increase tension and show the seriousness of the conversation, the shots cut to behind one of the characters and then to further emphasize the seriousness of the conversation it cuts to a close up of the characters face.

17.0.4.1 Hitchcock's *Strangers on a Train* at the start shows this trick. The change in camera shot/position also highlights the change in conversation topic, from casual to more sinister. The audience does not notice consciously the change in camera position, but unconsciously it has an effect on their response to what they see. It manipulates their emotion.

17.0.5 Martin Scorsese also uses the same trick to incite a response. In a film, two or more people chat and then if suddenly violence occurs, he cuts to a different camera angle to almost provide a fuel injected adrenaline unconscious response from the audience. In the “shoe shine” death scene in Goodfellas, he cuts to an overhead shot when the violence begins.

17.0.5.1 This again is used to contrast the calmness of talking with the sudden unpredictability of the violence. The contrast works on the audience’s unconscious mind. Add into the fact that tension is being built up when Tommy comes behind him and it increases the effect of the violence.

17.0.6 A film like The Godfather prefers to just use one camera for the majority of the scenes and occasionally uses alternating shots to add tension to the scenes.

17.0.6.1 One of these alternating shots is the opening scene which is arguably the greatest opening scene in motion history. It slowly zooms back and we hear someone talking in a dark room and then Marlon Brando begins to talk. The zoom backwards adds to the effect of how the audience responds.

17.0.6.2 Then in the horses head scene the camera jump cuts backwards, a reverse of Hitchcock’s bird scene. Again the sudden jump causes a jolt in the audience. It is almost akin to being a near death experience, wherein one’s body heartbeat suddenly jumps, as does the anxiety.

17.0.6.3 Contrast the mechanics between the gun-in-the-bathroom scene and the rest of the film. Tension is built up through use of alternating shots of the people and then we hear the ominous noise of the train, like the same train in the opening of Once Upon a Time in The West.

17.0.6.4 For the majority of that film, he uses one camera and lets the actors do their stuff. Then for effect he contrasts this static filming with more calculated energetic filming, to arouse the audience unconsciously.

17.0.7 Malick with The Tree of Life does the same on a lesser scale. The camera captures the essence of the characters and cuts to close ups of Sean Penn’s character. In The Thin Red Line he uses close ups of nature in contrast to men and war. It is the contrast that causes emotion unconsciously.

17.0.8 Another trick is the moving camera which can create emotion itself and add to what is being filmed.



17.0.9 Scorsese in *The Aviator* films the man singing with a sweeping shot, adding to its grandiosity.

17.0.9.1 There is the moving camera at the end of *Taxi Driver* which highlights the blood spilled apartments. Again notice the contrast between this shot and all the shots in the film bar the earlier shot of Travis Bickle walking down the corridor alone.

17.0.9.1.1 That shot pans right and captures him alone. Why pan right instead of cutting to another shot? That sort of innocuous shot captures Travis Bickle's alienation and anger. The pan also has an effect on the audience unconsciously.

17.0.9.2 Scorsese uses sweeping shots at the start of scenes as well. *The Departed* has a scene where the camera reverses in and the characters are talking. This is done to keep the audience interested unconsciously. The alternating camera movements are being registered by the unconscious.

17.0.10 Hitchcock in *Vertigo* when James Stewart sees Kim Novak in the restaurant brilliantly follows her with the camera and then stops. We see her from James Stewart's eyes. This is another exquisite scene, using the camera to manipulate the audience.

17.0.10.1 Hitchcock used film from the protagonist's point of view so he could create anxiety in the audience. He was the first director to realize that the audience can exhibit the same emotions that they get from being on a dinner date or going on a roller coaster. It is strange how the mind cannot seem to differentiate between reality and cinema. One whilst in the moment gets drawn in.

17.0.10.2 In *Frenzy* he pans back from the room to leave it to the audience what goes on inside the room. Imagining what is happening is more frightening than what does happen.

17.0.11 Camera ability is so important to cinema. It is not a question of pressing the "on" button and recording, one can use the camera to better manipulate the audience unconsciously.

17.0.11.1 Hitchcock said that conversation ruined cinema. This may have been a thinly veiled attack on life itself as in we spend too much time talking. But he was right. Ideally one would turn off the sound on the film one is watching and watch the film in silent mode and see if it can incite a qualified response from

the viewer. As in the camera shots, character expressions, the cinematography, the editing, the props and so on, should be enough to give the audience what they should feel, without the medium of sound.

17.0.11.1.1 So they would be able to feel anxiety or calmness depending on the scene even with the lack of sound. The genius of a good film is that it convinces the audience that there is no camera. It draws them in. Like a good conversation they forget themselves for a while.

17.0.12 Antonioni in *The Passenger* uses a long take to again incite a reaction in the ending of that film. The contrast between this shot and previous shots is noticed by the audience unconsciously. It is one of the great long takes.

17.0.13 Hitchcock used a long zoom in *Psycho* as the opening, to represent the calmness of the character with respect to what will occur later on. The important thing is not do too many as the audience will get tired.

17.0.14 Bergman in *Persona* slowly changes shots in the long conversation on the bed to add weight to the scene. It is one of those almost opium like dream scenes wherein nothing much happens and yet the scene itself is fraught with both anxiety tension and sexual tension.

17.0.15 Kubrick like Nolan let the film, film itself if you will. There is in both directors method an emphasis on good charismatic characters which the audience will be drawn to. They also put their characters in unusual situations. Take *The Shining* for instance, the character goes mad, in *Eyes Wide Shut* he visits a sexual orgy, in *2001 A Space Odyssey* they are in space against a computer. In Nolan's case Al Pacino can't sleep and Batman is trying to save the city.

17.0.15.1 But then if the scene involves tension Kubrick would use a different shot, like the REDRUM scene in *The Shining*, which jolts the audience through its sudden cut.

17.0.16 In *Goodfellas* the camera following the character is used to great effect to highlight his status. Contrast that with *The Godfather*. This tracking camera unconsciously combines with the music, the actors and the cinematography to produce an emotional response in the audience. They unconsciously feel good.

17.0.17 The scene in Rebecca in which Laurence Olivier confesses to his wife's murder and shows the camera operating as the wife is ingenious to say the least. Again it is contrasted to the rest of that film.

17.0.18 Hitchcock also invented the Vertigo zoom that was perfected by Spielberg in Jaws. It is used to highlight the characters sudden awareness of the shark.

17.0.19 Tarantino uses a camera spinning around the table in Reservoir Dogs to show the audience the casualness of the gangsters. They are like you and me. Rather than show a static camera on a single face, it moves around conveying the light-heartedness of the men. This unconsciously draws the audience in and makes them pay attention.

17.0.20 The Helicopter shot is a good one to use as contrast. It is used by Kubrick-The Shining, Coppola-Apocalypse Now and Fincher-Seven.

17.0.21 Welles used shots from high and below to effect the audience's perception of the character. Peter Jackson used the low shots in The Lord of The Rings to show the sinister dark side of the evil characters.

17.0.22 Leone used close ups to show the faces of characters. He also used long shots to great effect with contrasting motion within them. In Once Upon a Time in the West, he uses a static camera in the opening, slowly getting closer to the three men's faces to show that they are serious killers. He then cuts to the train and the sound. This jolts the audience. He then uses long shots, sort of relieving the tension and then we hear the harmonica. They turn around. Then slowly he starts building up the tension through the camera, facial expressions and speech.

17.0.23 When building up tension, long shots relieve it and close ups build it.

17.0.23.1 However when showing poetic scenes like Malick, it is best to stick to the long shots. Coppola shows the poetic death of Fredo in The Godfather Part 2 with a long shot. Had he done a close up, it would not have the same effect. Again this unconsciously manipulates the audience to feel a certain way. Chemicals are released in their brains that make them enjoy the scene in question.

17.0.23.2 It is a question of does one wish to show it poetically or does one wish to create tension. Both have an effect on the audience. Tension creates

anxiety which keeps them entertained. Poetic creates awe and also keeps them entertained.

17.0.23 The handheld camera is used to show grit and realism. It works well on the street or in documentary style films.

17.0.23.1 Scorsese used it to good effect in Mean Streets and in some cases in Goodfellas. But the handheld camera reeks of amateurish ability. Yes in some scenes it can be used to great effect like Friedkin's The French Connection, where it captures the essence of the street. I think though that using it indoors is wrong.

17.0.24 The crane shot is another silky manoeuvre that can add to the effect of a shot. Welles in Touch of Evil shows a car driving off and a crane shot to influence the audience. Leone used to great crane shot of Claudia Cardinale to complement the score in that western. He again used a crane shot at the duel in the end to add operatic emotion to the scene. These two crane shots influence the audience unconsciously to feel good and attentive to the films in question.

17.0.25 Editing and camera work must be worked on together. The camera shot and how you link it with other shots is very important. A good director is the camera man and editor all in one.

# The Mechanics of Editing

18.0 Editing is vitally important and must be done by the director. It can seriously influence the finished film.

18.0.1 Editing is trade that demands its own individual set of notes.

18.0.2 Through editing one can take a bad film and improve it, or take a good film and make it bad.

18.0.3 It is vitally important and the best editors are directors themselves.

18.0.4 There are about three variations of Blade Runner, which differ through the editing.

18.0.5 Apocalypse Now benefits from exceptional editing to give it a surrealistic Kubrickesque like feel.

18.0.6 Editing can dictate the tone of the film. A surrealistic type film has to be manipulated in the editing room.

18.0.7.1 Goodfellas makes use of editing to up the speed of the film. The Godfather by contrast is more subdued in pace.

18.0.8 Dr Zhivago again is edited in such a method that it appears operatic and slow.

18.0.9 There are many tricks to use that can give the film its correct feel.

18.0.9.1 A Clockwork orange uses slow motion, silence, speeded up scenes all to give the film a drug fuelled surrealism.

18.0.9.2 The Shining is edited in such a way to give operatic surrealism, as is 2001: A Space Odyssey.

18.0.10 There are a range of different tricks which can be used such as: Jump cuts, matching cuts, split screens, flashbacks, voice overs etc. All these if used properly can have an effect unconsciously on the audience.

18.0.11 Editing demands a book in itself because it is so important and can dictate the conscious feeling of the audience.

18.0.12 Leone used the music and editing together to enhance his films. The opening scene of Once Upon a Time in the West cuts to the screech of the train

and matching shot underneath the train for dramatic effect. He matches the shots of Henry Fonda to distinct points within Ennio Morricone's score.

18.0.13 The Directors Cut of Blade Runner uses editing to give it a gothic type surrealistic tone, which works wonders.

18.0.14 The opening scene in Strangers on a Train, brilliantly edits the conversation in a professional manner. The shots of the characters gradually get closer to their faces. This is an example of editing to heighten the suspense.

18.0.15 Both Hitchcock and Coppola use the jump cut trick to heighten the effect of a scene: The "man with his eyes gouged out" and the "horses head" scene.

18.0.16 The Hitchcock Zoom was an editing trick to enhance the viewer's take on a scene. It was done using a special camera, but can be considered today as a trick the editor can use.

18.0.17 Guys like Nolan, Kubrick, Paul Thomas Anderson, Billy Wilder preferred to film dialogue scenes using a singles camera and then come an action scene they do multiple shots of the same scene for dramatic effect on the audiences mind (contrast).

18.0.18 In The Thin Red Line Malick cuts to shots of animals suffering to highlight the pain of the soldiers. That is done using editing of course, but he matches the voiceovers to the shots of the countryside masterly. Malick is an expert in editing, no question.

18.0.19 Bergman uses the dissolve trick to blend in scenes and different cinematography shots. Scorsese jumps quickly to another scene. Scorsese uses quick fire editing as is seen also in The Bourne series to add injection to violent scenes.

18.0.20 Editing is entirely linked to tone as I mentioned. One can manipulate the tone of the film through editing. Apocalypse Now and Blade Runner Directors Cut were edited to produce a certain kind of tone with regards the film in question. Apocalypse now uses lots of dissolves early on. Blade Runner includes a surrealistic element to add to the film.

18.0.21 Generally the fancy editing tricks like Iris and Wipe are used to convey a certain tone within a film. For instance Scorsese uses many editing tricks in

Goodfellas, but these tricks are not used in The Godfather because the tone of the films is much different. The fancy editing tricks are used to portray a film that is cool, suave and chic. The film Amelie uses this kind of editing with a voice over to give the film a sort of casual sophisticated feel. The dissolve is used in operatic films to add a sensual flair to the scene.

18.0.21.1 Again all these tricks serve to influence the audience psychologically.

18.0.22 The voice over which is added in the editing room can work on two levels. The Scorsese Goodfellas/Casino cool mode or the Shawshank Redemption mode. They both put the audience in the mind of the person speaking. We see the criminal activity from Ray Liotta's point of view. Malick uses voice overs that add to the humble philosophical nature of his cinema in comparison to the frenetic and violent toxic nature of Scorsese's gangsters. It is interesting to note that Scorsese avoided the fancy editing tricks in both Taxi Driver and Raging Bull, because he knew they would distract the audience in terms of the serious tone he wished to convey of the films. Editing must match the tone and the tone must match the editing.

# Music/Score

19.0 The music and score is used to add an effect to the film. It complements the image on the screen. It can be used to draw emotion from the audience. The music if correctly applied is like a False Character of the film.

19.0.1 Scorsese with that opening scene in Raging Bull brilliantly shows the fighter in slow motion with a rousing score that adds to that scene.

19.0.2 Scorsese with Mean Streets and Goodfellas mixes music to the gangsters giving the film an edgy vibe.

19.0.3 Bergman used classical music to add to the atmosphere and weight of his films.

19.0.4 The score in Jaws was designed to mimic the sharks movements and to entice suspense within the film.

19.0.5 The music must complement what is shown on the screen. It must blend in to the image itself to create a sort of 2D image/sound medium. Music works in conjunction with language in that it is used to have an effect.

19.0.5.1 In effect you have the two dimensional screen coupled with a dimension of sound to give the three dimensional finished product. Films are three dimensional for this reason, as language and sound add to the illusion of what you see before you.

19.0.5.2 The music/score is like language in that they are props that can be manipulated in such a way to improve the experience for the audience.

19.0.6 Alternating the conventional method of music/scores can have a positive effect. Scorsese used operatic music in his gangsters to great effect. He would often use contemporary music in operatic films. This catches the audience off guard and they can to a degree be influenced.

19.0.6.1 Whilst one may get away with using operatic scores in fast paced films. The reverse is a little trickier to master as in using contemporary music in operatic films. One has to be careful because the tone of the operatic film does not suit rock and roll, although Tarantino to a certain level has achieved this feat. But his films have comedic tones.



19.0.7 It cannot be underestimated though. The music should work on the unconsciousness to add to the audience's emotion of a frame/scene/film. So one would have a scene and add appropriate music to raise the emotion of that scene.

19.0.8 What some directors actually do is listen to music and try and build a scene in their head while hearing the music. This is a good trick because one can become emotional doing this. Leone would be a good example of this. He would take Morricone's scores and piece together a scene while listening to them. One can see this by the way he would cut frames to match the music.

19.0.8.1 For instance in *Once Upon a Time in The West* he cuts from the image of the boy to Henry Fonda with a sharp injection of tone in that score. This was a deliberate cut, done on purpose to coincide with the music, to incite a response in the audience.

19.0.8.2 The Ennio Morricone scores were like *False Characters* of the Leone films.

19.0.9 Tarantino in *Jackie Brown* uses the "Across a 110 Street," tune brilliantly coupled with the tracking camera to create a powerful reaction in the audience.

19.0.9.1 He does the same in *Inglorious Basterds* with David Bowie's *Cat People* and the over-head camera. This arouses the audience's emotion and makes them watch the film. (Notice the fade editing at the start of the scene used to create a heroin type atmosphere).

19.0.10 Music is a powerful tool to use in film. Directors like Scorsese, Tarantino, Leone and Hitchcock all knew how to use it very effectively to get a rise out of the audience.

19.0.11 Again it must be stated that like styles one either matches the music to a scene or one must match the scene to the music. By this I mean one either has a scene filmed and find the right music or one has the score or music picked out and then builds the scenes around the chosen score/music. It must be asserted that it is much easier to match the scenes to the music/score than the reverse way.

19.0.12 Notice how there is a lack of contemporary music in *The Godfather*. But then in *Apocalypse Now*, Coppola used edgy music. The tone and style of

the films radically differ. And they differ in part because of the score/music they use.

19.0.13 Malick often uses the score in conjunction with the language to create an atmosphere. The language in a Malick film is futile and is used to complement the sounds and score.

# Part 5

## Sound

20.0 Language is a prop.

20.0.1 Hitchcock said talk destroyed cinema, because instead of directors trying to influence the audience without sound, they then began to use sound to convey the film and did not put much effort into the other facets of cinema technique.

20.0.2 Dialogue is important, certainly, but it should only be considered a prop, like the actors or the cinematography. And when you add up all the individual props, the sum is a resultant film.

20.0.3 Sound can be divided into language and background noise. Background noise would be cars in a street, a gun going off or the trees whistling in the wind.

20.0.4 It depends on the film in question whether one should emphasize language or background noise or both.

20.0.4.1 In a Malick film the language is redundant and the background noise comes to the fore to give his vision.

20.0.4.2 In a Hitchcock film language is more pertinent, although the background noise does play a part, but to a much lesser effect than that of the characters talking.

20.0.4.2.1 When I say language is a prop, with regards Hitchcock, I mean that it is used to incite tension in the audience.

20.0.4.3 In North By Northwest, the audience through empathizing with Cary Grant's character tries to determine through Grants questioning why he has been mistaken for an agent.

20.0.4.3.1 So he asks the criminals why they have taken him and again this serves to add to the plot, tension and mystery of the film.

20.0.5 The other effect of language is to make people laugh, which is also done in North By Northwest.

20.0.6 Comedies typically function on funny dialogue, strange characters and peculiar situations that happen within the film.

20.0.7 A film like *The Social Network* is dependent on language to carry the film. The language in this case is terse, intelligent and grips the audience.

20.0.8 Certainly language must be used smartly. In *Breaking Bad* Walter White uses sophisticated language in contrast to the street savvy linguistics of Jesse Pinkman.

20.0.9 Arguably the director who relies on language the most to give his films the desired effect is Tarantino. If one looks at the mechanics of *Reservoir Dogs*, all the characters have different speech. It's the same in *Pulp Fiction*. How and what John Travolta says differs from that of Samuel Jackson. Bruce Willis talks in hoarse monologues.

20.0.9.1 So not alone what they say is different but also how they say it. The robbers at the start are very edgy with regards their speech.

20.0.10 Kim Novak's character in *Vertigo* was instructed to speak very slowly and in an uncertain manner. This was to improve the dynamics of her character.

20.0.11 A comedian once said that the key to his success was not what he said, but rather how he said it. This is true for characters in a film. How they say their lines is as important as what they.

20.0.12 Samuel L Jackson's bible speech is made reach epic proportions of "coolness" by the way in which he says it. And it builds to a crescendo, as in it starts off calm and slowly the tension is ramped up.

20.0.13 Part of the reason Leone's "*Man with no Name*," became famous, is because of the way Clint Eastwood delivered his lines. They were very slow, monotone, hoarse and the lines themselves were few.

20.0.14 *The Godfather* thoroughly differentiates between the characters speech and delivery to draw the audience in. Don Corleone is philosophical and wise, his delivery cold and fearful. Sonny is edgy and his speech is incoherent. Tom Hagen is calm and collective. Fredo is shallow and weak. Michael is nice but sinister. The daughter is loud and unpredictable.

20.0.14.1 The point is that they all have different lines (mechanics of speech) and they all say their lines differently.

20.0.15 In *Once Upon a Time in the West*. Charles Bronson and Henry Fonda have a similar kind of speech, but they differ substantially from Jason Robard's character. They even had different scores.

20.0.16 Kubrick famously made Jack Nicholson do a hundred takes on the scene in which he goes mad in *The Shining*. He had to complement what he said with how he said it. And the two served to add value to the character.

20.0.17 Background noise is the trademark or one of them of a Malick picture. One can hear the sound of nature and the language of the character blends in to the harmony of nature. Malick works brilliantly outdoors.

20.0.18 In *Taxi Driver*, the background noise of the city is an ever present prop (cars braking, people talking etc.). Is there a better film that conveys the sickness of the streets and how polluted they are. Scorsese really does try to show us reality in his films. *Taxi Driver*, *Mean Streets*, *Raging Bull*, *Goodfellas*, *Casino* and so on, all show us the reality of their genres. The *Godfather* glamourized crime, *Goodfellas* painted a rather cold harsh picture of what really happens. Scorsese is one of the few directors who could show us reality and make it interesting at the same time.

20.0.19 Tarantino with *Pulp Fiction* was influenced by the *Taxi Driver*/*Raging Bull* street wise reality and this served to give *Pulp Fiction* a realistic feeling. The streets in *Pulp Fiction* look full of dirt, the apartments are unclean and the bar is sinful. It adds to the feeling of the film. There is also the David Lynch effect of what is happening behind closed doors and it turns out a lot is actually happening behind the closed curtains in *Pulp Fiction*. The grime of the streets has *Taxi Driver* written all over it. I would also speculate that the *Taxi Driver* cinematography influenced David Fincher in his choice of cinematography.

20.0.20 In some films the language is vital for the success of the film. For example *Zodiac*, *Dr. Strangelove* and *The Lost Weekend* are examples. Actually Billy Wilder films were highly dependent of the lines and delivery of lines by actors. In terms of being able to make a film without much happening and also make it interesting through language, Billy Wilder was a professional. I would argue that he had a profound influence on Paul Thomas Anderson for this.

20.0.21 In some films language serves to act as a prop such as Hitchcock's films, Leone's films and Scorsese's gangsters. The language of the characters

plays a secondary role. It is the plot and violence that really attracts the audience.

20.0.22 Some films then have both. The Godfather would be the prime example, wherein the language and the plot work in tandem to incite the audience's attention. Christopher Nolan has perfected this technique as well. He uses taut terse dialogue along with extravagant plots and action scenes. The second instalment of Batman and Inception really portrayed this.

# Story

21.0 Story is vital to film unlike a novel.

21.0.1 A story is pivotal to entertaining the audience. Showing them a film about everyday life will not entertain them. They see enough of everyday life as it is and they wish to escape it.

21.0.2 With this in mind, Michelangelo Antonioni failed with some of his films. *The Passenger* is a great existential film about identity, but to those who have no interest in the philosophy, the film will appear dull.

21.0.2.1 Contrast that with *Apocalypse Now* or *Blade Runner*, both of which share the same existential themes, but manage to entertain.

21.0.3 As I said, films are like Novellas in that the audience wants a shot of adrenaline. It is akin to being on a roller coaster that provides a rush. As you are going up and down on the ride you are not thinking about the physics of the roller coaster or the acceleration force. If you were you wouldn't be enjoying the thrill. So bearing this in mind, if during a film you are thinking about the themes or the plot, you are not fully engrossed in the film. Like a relationship, the film in question must entertain and must make you forget yourself for its duration. Freddie Mercury said of paintings, that if you try to understand them, you can never enjoy them. So if you try to understand the film, you cannot enjoy it.

21.0.4 Story is a black and white case. A film must have one. Generally they all follow the same pattern, in that they lead to a conclusion which is at the end. So "good overcomes bad," or "bad overcomes good," but in general the audience is left aware at the end who has won.

21.0.5 Even those films that end rather subdued like *The Deer Hunter*, still have perhaps philosophical endings. The same with *The Godfather Part II*, when Michael kills his brother, the audience leaves knowing that he is pure evil.

21.0.6 Stories seem to follow a general route. A man has a good life and for some reason it is changed. This is the particular method employed by Hitchcock. There always seems to be one force battling another force. In *Dr Zhivago* the protagonist must go against the Soviet revolution to survive.

21.0.7 So either a character, characters or an institution (business, country, planet etc.) must overcome another character, characters or an institution.

21.0.8 One very rarely gets a good film that simply conveys happiness for its duration.

21.0.9 I believe the psychology of the textbook story (good vs bad) is the reason it is used. First of all it is more interesting with a bad persona within the film. Second of all they must do battle, rather like two sports teams. Thirdly tension is used to increase the entertainment. Fourthly the ending and it how resolves induces a response from the audience.

21.0.9.1 I think it is linked in to the psychology of man in general. A relationship involves two or more people. A sports spectacle like I said involves two or more people. A victim always has a perpetrator. Take a tennis match for instance. We root for our favourite and the other opponent is seen as the bad guy. It's the same mechanics as in the film. We want one person to do well and the other person to fail. In the news, we root for one person and wish to see the other to be penalized.

21.0.10 So why do we follow this routine, not just in film but in life? Why do people follow sports stars and film stars? It's the same reason why we watch films and follow a sports team and become so involved with them. Because our lives are boring and we attach ourselves to objects to entertain ourselves.

21.0.11 People's lives are so mundane as individuals that they fall into relationships, films, current affairs, sports teams etc. to simply pass the time or entertain them.

21.0.12 So bearing this in mind, the film one shows to the audience must entertain them, it must pass the time, as must a sports team or a relationship.

21.0.13 The directors who realized this were Hitchcock, Leone, Kubrick, Fincher, Nolan, Tarantino and Anderson to name a few. Scorsese in his later years perfected it with Goodfellas. Always give the audience what they want.

21.0.13.1 I often hear football fans giving out about a football team that is winning but playing poorly. My point being, that you can create what is deemed by the purists "art", but if it does not entertain the masses, it will not be good enough. Raging Bull and The Tree of Life are testaments to this. If one understands film, they are very good. But to a layman, they may appear dull.



Most people drink cheap beer and very few appreciate a fine wine. And with this in mind, the surest method of success is to give the people what they want. With regards the discipline of film, The Godfather did precisely this.

21.0.14 Plot is though necessary to a good film. Even Terrence Malick's alienated prose contains a plot that is important. Badlands has the characters on the run and the same with Days of Heaven (what a title for a film). The Thin Red Line has the war and The New World has the natives versus the Europeans.

21.0.15 Of Sight and Sounds top ten 2012, which have stories:

--- Vertigo: Yes

--- Citizen Kane: Yes

--- Tokyo Story: No

--- The Rules of The Game: No

--- Sunrise: Yes

--- 2001 A Space Odyssey: Yes

--- The Searchers: Yes

--- Man With A Movie Camera: No

--- Passion of Joan Arc: Yes

--- 81/2: No

Now if you correlate this top ten with the IMDB top ten you get a good indication of which films entertain.

--- Citizen Kane is 63

--- Vertigo is 66

--- 2001: A Space Odyssey is 106

--- 81/2: 191

So when you combine the two polls, which in truth is the best indication of the best film, Vertigo and Citizen Kane both fair strongly. Another two films which must be mentioned are: The Godfather Part I and Apocalypse Now which both were in the top 25 on Sight and Sound Poll and both in the top 50 in IMDB.

21.0.16 Polls are biased. Sight and Sound is voted by the aristocrats of film. IMDB is voted by the common man who understands nothing about film. So when one combines the two polls one gets a good indication of the integrity of a film. And The Godfather is head and shoulders above the rest. It combines artistic merit with entertainment.

# Use of Tension

22.0 Anticipation in Cinema is vital.

22.0.1 Anticipation can represent both before the film, during the film and after the film.

22.0.2 Before the film usually manifests itself as hype. It's a bit like the Christmas Eve/Christmas Day effect, wherein the anticipation on Christmas Eve is almost more enjoyable than Christmas day itself.

22.0.2.1 The same effect can be seen when people commonly say they can't wait for the weekend after working for five days.

22.0.3 Bearing this in mind it is important not to over hype the film because it will fail to meet expectations if it is not up to the standard.

22.0.4 Producers fall into this trap with regards the advertising of film. The trailer conveys that a certain film will blow you away and then when you go to see it, it turns out to be average.

22.0.5 This also happens when viewers watch old films that supposedly carry merit. Their expectations are not realized because they demand too much.

22.0.6 I have only seen perhaps a handful of films wherein my expectations before were duly met at the finish line. Vertigo, The Godfather, Once Upon a Time In America, Eyes Wide Shut, Goodfellas and Pulp Fiction to name a few.

22.0.7 Another mistake is when a film does very well and they decide to bring out a second instalment which usually fails because it is too like the original. Coppola completely changed around The Godfather Part II to have an effect. Had he mimicked the original, Part II would not be as good.

22.0.7.1 Part of the reason the second instalment of films usually never quite reaches the height of the first film, is because the audience expects a greater high the second time round. It's the Heroin Effect. They need a greater dose of cinematic opium. What one can do is either change around the second instalment like Coppola and Tarantino did. Or one can go off and make a completely different film like the Coen Brothers or Kubrick do/did. By making a different film, the audience presses the reset button in their head and the anticipation drops to a low level.

22.0.8 One problem alas is when a director builds up a persona in the public eye. Quentin Tarantino has faced this problem. After *Reservoir Dogs* and *Pulp Fiction*, the audience demanded that he reproduce his form. They could not wait to see the next Tarantino film. The expectations are so high and the anticipation so great that it is very hard for him to deliver. Thus *Jackie Brown* albeit a very good film was deemed a failure. His own allure works against him. Hitchcock also suffer a similar problem. This is also inherent in sports. A soccer team or soccer player must reproduce their success. Getting there is easy, staying there is hard, it is said.

22.0.9 It is akin to a relationship. If the expectations are too high and consequently not met, the relationship fails early on. If the entertainment factor of the relationship wanes it also fails, perhaps in the long term. So if what one is expecting of a film is not met, one leaves disappointed. If the film starts off well, but gradually gets boring, one leaves disappointed also.

22.0.10 Anticipation within the film is called tension and is used as a great trick to draw the audience in. Hitchcock used tension to make his films what they are. *Vertigo* is one of those rare films that twists the audiences emotions. Between the sexual tension and the anxiety tension at the end, to the mysterious tension early on, the film is a tour de force.

22.0.11 Coppola used tension in the bathroom-gun scene in *The Godfather Part I*. It is slowly ranked up as Michael comes out of the bathroom. Another scene where tension is used is in the Hospital scene.

22.0.12 Kubrick with *Eyes Wide Shut* brings the sexual tension to astronomical levels. The whole film puts into practise different sexual stories and simply allows the audience to respond to them. Are you repulsed or turned on? Kubrick asked that question not of himself but of the audience. *Eyes Wide Shut* was the film of the decade.

22.0.12.1 He also brings in tension of the mysterious in that we don't know what happened to the pianist, the prostitute and where the whole "party" disappeared to. But this serves to complement the sexual tension. *Eyes Wide Shut* is as good as *Vertigo* in terms of how it manipulates the audience through Tom Cruises character.

22.0.13 Leone brilliantly raised the tension in his shoot out scenes. Rather than simply showing a gun going off, he shows the lead up and then it finishes with a

bang. It is the cowboy version of Hitchcock's bomb under the table, as in the anticipation of the shootout is much greater than the actual shootout.

22.0.14 Does one surprise the audience or does one use tension? Both tricks can be used to great effect. One technique is to build tension and then surprise the audience when the tension has been relieved. In *The Good The Bad and The Ugly*, Leone surprises the audience at the final shootout involving the three characters by digressing that Clint Eastwood had taken the bullets out of the Eli Wallack's gun.

22.0.14.1 So the audience goes from high tension to being surprised, which has an effect emotionally.

22.0.14.2 Tarantino used this in the hit-men scene in *Pulp Fiction*. The characters discuss foot massages prior to entering the apartment. This deflects the audience from what they are expecting. It also makes them (the hit-men) seem casual and docile. Then when Samuel L Jackson's character gets mad it has more effect unconsciously.

22.0.14.3 The hit-men in *Pulp Fiction* really do surprise us. Rather than being professional they come across as amateurs. They have to hide a body in a friend's house. They then dress up in t-shirts and shorts. It's a blow to our intuition. We are not expecting hit-men to behave like this.

22.0.15 Tarantino raises the tension in *Pulp Fiction* with regards the heroin scene and also the scene in which the two men are tied up. That scene as well diverges from the cliché in that the two men become allies at the end. *Pulp Fiction* avoided the cliché. Tarantino looked at what usually happens in film and did not necessarily the opposite, but rather he did what the audience was not expecting. A neat method of entertaining the audience is to give them that which they have not seen before.

22.0.15 On a side note, one often sees this in a show like a talent show, wherein there is a performance that starts off ridiculous and then suddenly turns into a very good one. This works because one is not expecting it to be good and then it surprises one by coming good. In film this manifests itself when you are watching a genre or even a scene that shows hints of pattern (as in you have seen it before) and yet somehow manages to impress you.

22.0.15.1 This is what Tarantino did with *Pulp Fiction*. You had characters that you would have been seen many times before (Boss, Boxer, Hitmen, Robbers,

Drug Addicts etc.). His success was in giving you something you had never seen before. By showing them in ways you were not accustomed to.

22.0.15.2 If the film has no expectations to be good, then you will be more impressed if it is good. If you have high expectations of the film, then it is more difficult to match that expectation. Tarantino's success with Pulp Fiction, like Truman Capote with In Cold Blood, was his greatest achievement and also his greatest failure in a good way. He simply cannot do better than Pulp Fiction. It's akin to Coppola with The Godfather I and II. In the long history of film, they will not be bettered and that I am certain of.

22.0.15.3 Scorsese like Kubrick was smart. Not alone did he change his subject matter of film, he also changed his style. People love change, provided the change produces a quality that matches or betters the original style. He went from realistic and brutal with Taxi Driver/Raging Bull to the adrenaline rush of Goodfellas/Casino/Departed. Part of the genius of WB Yeats is owed to the fact that he changed his style. Kubrick used to do different films with different themes for this reason, as does Paul Thomas Anderson.

22.0.16 The anticipation after the film is a good indication that you enjoyed it. You want to see another film like it or you wish to see that same film again. The problem is what I have discussed earlier: The Heroin Effect. You demand better, you demand more and the mind remembers the "hit" it had watching the last "terrific" film.

22.0.17 This is why second instalments usually fail as I have said repeatedly, because they cannot match the "high" or the original. The way to do it as I said, is to change what the audience is expecting. Coppola rather than giving the audience a repeat of Part I changed Part II around. This change throws the audience off and makes them enjoy it. Kubrick perfected this. You don't really know what you will see if you watched Kubrick's films one after another. Each one is so different, although they may possess similar engineering. Hitchcock did the same. Although the wrong-man theme runs through, the mechanics differ. Both Kubrick and Hitchcock were giants of cinema. The Einstein and Bohr of film if you will.

# Use of Tension II

23.0 Hitchcock's method of entertainment involved the use of tension, the wrong man device, gripping story lines and much more.

23.0.1 This is arguably the easiest method of making a film interesting to watch.

23.0.2 The mind gets a trill out of anxiety. When you are on a roller coaster, the effect of going up and down at such speed and height generates a trill.

23.0.3 Cinema aims to copy that trill, to mimic it on the screen.

23.0.4 Hitchcock's greatest discovery was in determining that the audience can be manipulated through tension on the screen as they can in real life.

23.0.4.1 Thus he served to make his films like slices of cake.

23.0.5 In nearly every Hitchcock film, he tried to use tension in some way to entertain. Think of the scene in Psycho when the female character goes into the basement to see the mother's carcass and Anthony Perkins comes rushing in.

23.0.5.1 In Vertigo he makes use of a twisted sexual tension, along with a mysterious tension. Who is the woman we ask ourselves?

23.0.5.2 In North By Northwest, the mysterious tension as well as general tension is to be observed. Who is the real agent? Will Cary Grant survive?

23.0.6 Tension is such a part in the success of a film. Usually good encounters bad and must overcome this bad and thus tension is built up through that method. He also made the stories interesting and sometimes mysterious in nature.

23.0.7 Rarely do films gain critical and commercial success without giving the audience a trill. Nolan with his Batman trilogy brilliantly makes the films entertaining and includes lots of tension.

23.0.8 Tension can be observed in the majority of films, be it anxiety tension, sexual tension or mysterious tension.

--- Anxiety tension: A character is in trouble.

--- Sexual tension: Two characters flirting with each other.

--- Mysterious Tension: What is actually happening?

23.0.9 With regards sexual tension, in order for it to have an effect, it must be built up. Bergman in *Persona* brilliantly heightens the tension to astronomical levels. Notice how the camera gradually gets closer and closer to their faces. But throwing two characters together and hoping that without building up tension, it will impress the audience, will fail.

23.0.9.1 Flirting is so important in a relationship and the same is necessary for film. The anticipation of the romance adds to the actual romance.

23.0.10 Mysterious tension is like that seen in *Blade Runner*, where he is trying to analyse the picture to see the evidence. The audience is trying to see what he sees and this makes it interesting.

23.0.11 Anxiety tension is the Anthony-Perkins-wielding-a-knife kind of tension. You see it in sports films, wherein a team overcomes the other team to win.

23.0.11.1 The success of Leone's films depended on those tension ridden gun shoot outs. The five minute anticipation of the gun going off is far more entertaining than the one second gun going off.

23.0.12 What Peckinpah did in *The Wild Bunch* was put in a hundred guns and make it a bloodbath. This in itself added tension and made it unique. Also the lead up to that scene is one of the best tension scenes, where they walk up into battle.

23.0.13 Very often you see a trick, wherein a character who had earlier negated himself in the picture as in the audience was sure he was gone, suddenly comes back to save the day. This adds tension as well as awe.

23.0.14 Awe could be argued as a kind of tension. Marlon Brando's opening scene as Don Corleone, leaves us in awe. It leaves us impressed and we fear him, which is a kind of tension.

23.0.15 Awe seems to work on the precipice that one is not expecting anything and then when something of note does happen, one is impressed. In the film *Shine* when he plays the piano, he impresses us.

23.0.16 Very rarely do films succeed without tension. Malick can do it without tension. *The Thin Red Line* is one the best philosophical films ever and it does



not contain an ounce of tension. Malick also repeated this fortune with *Badlands*, *The New World* and *Days of Heaven*

23.0.17 Bergman too could make things interesting. But he kept his films short and the success of them depended on their acute length.

23.0.18 Scorsese with both *Taxi Driver* and *Raging Bull* succeeded in making interesting films. Certainly *Taxi Driver* is a genius of a work. Again, this film is littered with very little tension other than the ending, but that is the genius of Scorsese.

23.0.19 Tension can easily be seen in films. By watching Hitchcock or Kubrick's *The Shining*, one can see pattern. There are characters that are interesting (Good or Bad) that are put into situations wherein they are in trouble or they can cause trouble. When Jack Nicholson's character goes mad he creates tension because we are afraid he will hurt his family. In *North By Northwest* we empathize with Cary Grant's character and when he is put in dangerous situations, we feel tension.

23.0.20 The mechanics of it are similar to when you are on the edge of a cliff. The perceived threat to your life causes you to feel tense. Films replicate this feeling by putting you in the film as a character.

23.0.21 Sexual tension is the same. When one is on a date, both people start flirting with each other. This produces sexual tension. Cinema replicates this with two characters chatting to each other in a provocative nature.

23.0.22 The mysterious tension is a bit like when you are trying to piece together something that has happened. Imagine an accident investigator trying to solve what happened to a plane that crashed. Well this can be used in film. You often see detectives trying to piece together the evidence to catch a serial killer. *The Silence of The lambs* makes use of this. We see through Jodie Foster's eyes her efforts to catch the killer. Then it goes from mysterious tension to anxiety tension, when she is in the killers house in the dark. It is one of the best films of all time. *LA Confidential* makes use of the same trick. They try to piece together what has happened, then we get the sexual tension with Kim Bassinger and then the anxiety tension at the end with the shoot-out.

23.0.23 The audience wishes to be entertained. Use of tension can do that. But they must see something new. It must be believable within the context of the film itself also.

23.0.24 Tension will fail if the scene is unbelievable, if there is repetitious tension or if the characters are not properly introduced. Sexual tension is particularly dependent on the latter. Simply throwing two characters together without an introduction and gradual build-up of anticipation does not produce the desired sexual tension.

23.0.24.1 Think about when a man and a woman meet for the first time and they start flirting. This is harnessing tension for the main course.

23.0.25 Tension is dependent on anticipation, for this is what heightens it. The Shining shows the kid cycling around the hotel and as he does we are expecting something to be around the corner.

23.0.26 Repetition of tension causes problems. This is where you inflate/deflate tension many times within the film and the audience cannot handle it and sees the pattern. Ideally one would mix tension moments with comedy/serious talk moments like The Good The Bad and The Ugly or The Departed. Hitchcock would use all three tension resources (Anxiety, Mysterious, Sexual) mixed with dialogue to keep the interest in the high rev-zone for the film.

23.0.27 One could argue that comedy is a diminutive form of tension or perhaps a reliever of tension. In Goodfellas, the clown scene, the anxiety tension is built up and comedy serves to release it.

23.0.28 Hitchcock loved to distract people and then add in the tension. In Strangers on a Train, when the character enters the house, the dog distracts the audience from what they are thinking, thus they are caught off guard and this heightens the tension for the following scene. Leone did the same with the opening scene in Once Upon a Time In The West. The man on the train who throws out the package and distracts the audience (relieves the tension, which is complemented by the three men walking away casually). Then we hear the harmonica and the tension immediately shoots through the roof. This is inflating/deflating tension to enhance the effect of the audience. It is akin to going on a roller coaster that goes up, then down and then up again or flirting on a date wherein you flirt, have a serious talk and flirt again. The distraction unconsciously manipulates the audience and deflates their anxiety.

23.0.8.1 The film Vertigo contains all three types of tension: Anxiety, Mysterious and Sexual. These three work to give the resultant film its genius. The Anxiety tension is at the end, the Mysterious tension is throughout the film

and the Sexual tension is to do with James Steward's obsession with the woman. Kubrick copied the format with Eyes Wide Shut: Anxiety tension in the "remove your clothes," scene; Mysterious tension in what happened to the woman and pianist and Sexual tension at the start.

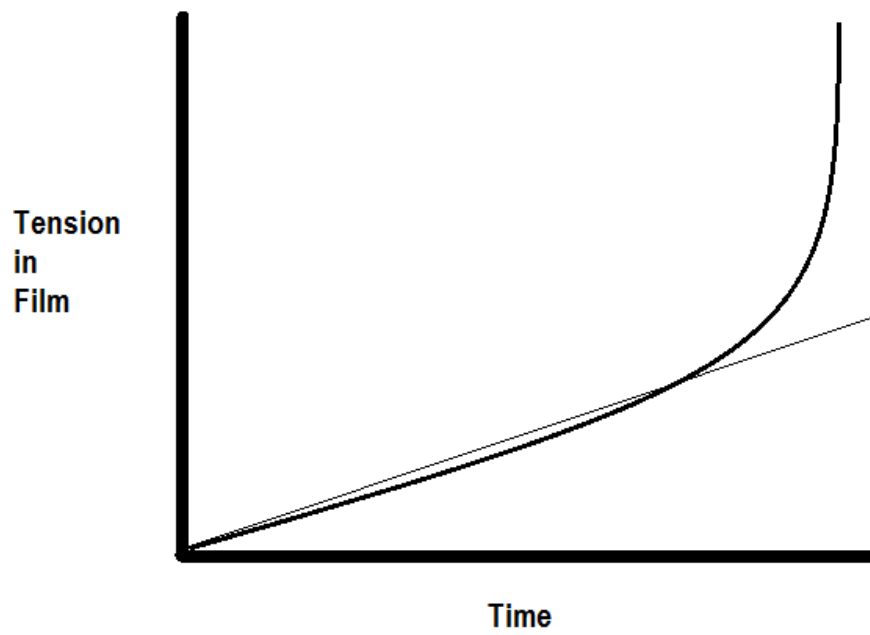
23.0.29 Tension requires a slow build up. Often in sports matches the tension or anticipation is much greater than the match itself. This is a problem in cinema too. When you build up tension it must be released with something spectacular.

23.0.29.1 Films make this mistake far too frequently. They build up tension but deflate it poorly in that they show us something that does not impress us after the initial anticipation. A lot of films show us something we have already seen before and the audience to be impressed must see something new. It goes without saying that the easiest method to impress someone is show them something they have never seen before.

23.0.29.2 Another mistake is that the opening scenes are much more impressive than later scenes. The film must build to a crescendo, as must every scene, but the later scenes must have a higher effect than the earlier scenes.

23.0.29.3 In American History X, we see the "kerb" scene first and then the "shower" scene. But the "shower" scene is much more powerful in its effect than the "kerb" scene. In Psycho, the "shower" scene comes first then the scene in the basement with the mother. The reverse would not have as much an effect. Tension scenes and their subsequent deflation scenes must be greater than the former and less than the next one in line. If not the audience will not be impressed at the end enough because that would have occurred in an earlier scene.

23.0.29.4 Like I said, the success of a film is dependent on showing the audience something new, something that they have not seen before. The reason why Diego Maradona's goal in the world cup is held in such high regard is because it is rare for a football player to score such a goal. If football players scored such goals every weekend, that goal would not have the prestige that surrounds it. It is the same reason why gold is precious, because it is rare and showing the audience what they have never seen before impresses them.



**Fig 5.1:** Graph of Tension in Film versus Time.

23.0.30 The tension should always be increasing as the film progresses. A straight line increase will work, but exponential is better because it means the ending will produce the biggest tension.

# Film Duration

24.0 The length of film is important.

24.0.1 This actually has a big bearing on the mechanics of a film. If the film is too short the audience perhaps has got too much in a short period of time. If the film is too long one may not pack enough within the time frame.

24.0.2 A film is like a novella in that you try to give the audience an adrenaline rush for the 90+ minutes.

24.0.3 Generally film can only go up to the three hour mark and even that is pushing it. The audience does not like sitting for three hours plus in the same seat.

24.0.4 Different film genres have different lengths. Romantics tend to be between 90 and 130 minutes long. Slow building operatic like *Once Upon a Time in America* or *Dr Zhivago* are longer because they require time for the audience to grow into them

24.0.5 If you intend giving the audience a shock or adrenaline rush it is better to keep it short and powerful. People may argue that *Goodfellas* hits 150 minutes, but Scorsese put elements of class and chrome into it that he pulls it off because the film flies by, as he did with *Casino*.

24.0.6 If one is going for the Antonioni style of pure realism it is best to keep it short and neat. The audience cannot sustain reality for too long. They see so much of it in real life anyhow.

24.0.7 Bergman realized this. Films like *Persona*, *Winter Light* and *Autumn Sonata* are all short, but genius of films in their own right. Bergman like Scorsese could film real life and add cinematic zest to it that made them watchable.

24.0.8 Poetry has power even in its shortness. A novel on the other hand draws you into its themes and also is entertaining in its own method. So if you are doing a 90 or 180 minute film, the mechanics will be different.

24.0.8.1 A 90 minute film, must show the audience something they have not seen before. It must be explosive and new. If you show them a cliché or tabloid

TV (cinema with ridiculous situations and poor storylines) and they will not be impressed.

24.0.8.2 A 180 minute film like a TV series can enable the director to build characters and themes to a degree. Once Upon a Time In America is a great example of this, a film that had more of an influence on Scorsese's direction of Goodfellas than any other gangster I would argue.

24.0.9 One of the big problems I see regularly is the mix up of TV Series and films. A director makes a TV series like a film or makes a film like a TV series.

24.0.9.1 Some TV series fail because every single episode is treated like a film and eventually the audience sees the pattern of repetition and ridiculous things start happening. The reverse then is a film which is too heavy on themes and character development that nothing much happens. One must get the balance right.

24.0.10 Breaking Bad is the model TV series. It is the benchmark.

24.0.11 Films however have different methods of working. They can be short and fast or slow and intense. Contrast Paul Thomas Andersons There Will be Blood with Punch Drunk Love. The tone is different, as is the storyline and the music. A comedy has a different engineering style from that of a drama.

24.0.12 One of my criticisms of Tarantino with Django Unchained is that he mixed the styles. Is it serious or a comedy? With Pulp Fiction despite the great lines, the element of the seriousness is there.

24.0.13 Length is very important. And putting the scenes into the timeframe is vital. The audience can only take so much action as dialogue and they need a varying diet of the two.

24.0.14 One thing that is difficult is trying to show a life story in a 90 minute film. The difficulty lies in the lack of screen time given to particular segments of the life story and too many jumps from one part of his life to another within the short time frame. The way to do it is how Paul Thomas Anderson did it with There Will Be Blood or Scorsese with Casino.

# Unbelievable Scenes

25.0 Scenes that define a film are important. Every great film has standout scenes.

25.0.1 The flip side is also of extreme importance for too often I see scenes in films that defy belief and hence ruin the film.

25.0.2 Unbelievable scenes can be classified into two distinct types: Big Unbelievable Scenes (BUS) and Small Unbelievable Scenes (SUS).

25.0.3 A BUS is best illustrated as in those action films in which something quite unbelievable happens. The reason why only the first Mission Impossible works with regards its follow up films is because it happens in the dark. It takes place away from the streets and into the murky underworld of sabotage.

25.0.4 The series Homeland contains numerous BUS scenes: A man is blown up in clear daylight; a terrorist group kill the CIA soldiers. These moments destroy the series because these things do not happen in the real world.

25.0.5 Why does The Wire/Breaking Bad/The Sopranos work and others do not? The Wire takes place on the streets of Baltimore where people are killed, thus we believe it. Breaking Bad involves drugs which we are accustomed to hearing about every day on the news. The Sopranos involves Italian American Gangsters who are notorious for murder.

25.0.6 If Homeland wanted to work, they should have kept it all mysterious and away from the streets. It should be done in the background like Mission Impossible 1.

25.0.7 The James Bond series always suffers from BUS moments. Scenes where he does things that just cannot be done. Arguably the greatest Bond Goldfinger relies on tension rather than extravagant scenes to keep the audience entertained. Goldeneye mixes the two to great effect. There is Bond bungee jumping and then the scene with the train and the tank. But the important thing in Goldeneye is that the scenes are believable. That's why it works. It has strong integrity.

25.0.8 Hitchcock with North By Northwest made sure to make the scenes are believable. Thus he relies on tension for the most part to entertain the audience.

The crop duster scene is outstanding. Then only at the end do we see Cary Grant engaged in battle. It was calculated how he engineered the film.

25.0.9 The Sergio Leone style standoff is believable in contrast to the cowboy who walks into a village shooting everyone dead.

25.0.10 A nice trick to put the audience off, is to use surrealism. This is best emphasized in the bathroom scene in *The Shining*. The audience knows it is not possible, but the intrigue and weirdness puts them off and allows them to accept it. Kubrick did the same with the ending of *2001: A Space Odyssey*.

25.0.11 Lynch also liked to use surrealism to confuse the audience, so much that they are entertained. Malick in *The Tree of Life* used it to show the origins of life.

25.0.12 SUS moments are those that are smaller in severity to BUS moments but are still not plausible to the audience in question.

25.0.13 *Homeland* is guilty of numerous of these. The romance between Carrie and Brody just would not happen. The wife of Brody then after eight years without her husband just goes back to normal. The kids who knock down the person and get away with it. These things are not believable.

25.0.14 SUS moments involve ridiculous love stories or affairs that simply do not happen in the real world. The stereotypical romance film always ends with the two protagonists falling into each other's arms.

25.0.15 SUS moments are characterized by foolish stunts, like people jumping from cars or surviving intense fights.



# Contrast within Film

26.0 Theory of Contrast (ToC) is a psychological method for how a film works. Films contrast scenes with different scenes and action with dialogue with silence to arouse the audience.

26.0.1 Contrast is vital not just to film, but to life. Freud said “love and work,” but it is the difference between the two that makes the system work.

26.0.2 The contrast between the working week and the weekend is noticeable. One hates working and loves the weekend.

26.0.3 Films exhibit the same mechanics. A film along the lines of Antonioni’s *L’Adventura* is slow because there is too much talk and not enough incisive action. Too many scenes are similar and there is not enough striking contrast.

26.0.4 A film like a Hollywood action hero movie usually fails because there is too much tabloid action scenes and not enough serious talk.

26.0.5 So ideally one needs a blend of the two and that’s what all great films have in common. Bearing in mind that a great film is not the one in the top ten of Sight and Sound or IMDB, but in the top ten when you mix both those polls.

26.0.6 For example *Goodfellas* clearly displays the contrast between talking scenes and actions scenes. There are scenes of violence and then scenes of either serious talk or comedic talk. *The Godfather* shows the same, but with more serious talk moments dispensed within the violent scenes dispensed with silent scenes.

26.0.7 A film like *Eyes Wide Shut* also follows the same pattern albeit without the action scenes. Instead Kubrick replaced the action scenes with sexual innuendo scenes and this is contrasted with casual talking scenes. It is one of the greatest films ever made. He also contrasted lighter sexual moments with serious sexual moments for example the prostitute who hides a secret. There is also the woman who loves him and the orgy in the countryside. There was a *Vertigo* like tone to the film with regards the mystery in it. What happened to the woman and the pianist?

26.0.7.1 But the contrast is there. For example Tom Cruise talks to his wife, to his patient or to the pianist and then these scenes are contrasted with more sexual scenes to keep the audience entertained.

26.0.8 Contrast works in a similar vein to that of daily life. So you meet with friends and then relax to enjoy a book on your own. Why? Because the mind responds to change and it enjoys this change. When you first hear a new song, it captivates you and you engage with it. However the more you listen to that song, it loses its effect and you need another song to warrant an emotional response.

26.0.9 So in the same vein, when you are watching a film, you become engaged in the talking scene like the opening wedding scene of *The Godfather*. Then to keep you entertained the scene switches from this sort of casual scene to the Horses head scene. This sudden contrast in scene mechanics keeps you entertained unconsciously. Then the next scene is the family talking again and the scene after that involves the attempted murder of Don Corleone.

26.0.10 Tarantino does the same. The scenes jump from talk to violence to talk to violence in *Pulp Fiction*. He does it because this is what works in film. Now he adds a bit of spice in that he changes the formatting of the film as well which also contrasts with other films you have seen.

26.0.11 As I have asserted the key to a successful director or actor is contrast with regards their film material. Don't stick to the same script; change around the films one directs. Kubrick did this as does Spielberg, but the actual engineering within the films and how they work, is much the same. They just change the story. It's a bit like a football manager who has certain tactics, but the players he coaches may change. But he still uses the same tactics.

26.0.12 Another thing that must be stated is that the best way to make two or three successful films within a franchise, is to contrast the films. In other words make the second instalment much different from the first one. Coppola did this with the *Godfather* I and II. Tarantino did it with *Reservoir Dogs* and *Pulp Fiction*.

26.0.12.1 This method works because of contrast. The audience from observing the first film has seen plenty and demands that the second film achieve the same effect. However the effect of the first film being so great cannot be matched by an identical second film, unless one changes it around so much that it is considered different.

26.0.13 Contrast also feeds into characters on screen. The difference between the characters makes us be drawn to them. So a scene shows one set of characters and then another scene shows another set. This maintains interest.

26.0.14 Contrast of music, editing, cinematography, actors appearance etc. all within the films serves to create an entertaining film. Seven has Morgan Freeman and Brad Pitt. One is old and African American, whilst the other is young and white. The same concept is approached with John Travolta and Samuel L Jackson in Pulp Fiction. Even their hairstyles are different.

26.0.15 One element of contrast that Kubrick loved to use was that of real life vs surrealism. 2001: A Space Odyssey, The Shining and Eyes Wide Shut all contain surrealist moments that add to the film.

26.0.16 So ideally the action moments are spaced out in between talking moments.

26.0.17 One such technique which follows on from Kubrick's surrealism method is to contrast the styles within a film. So you have serious mixed with comedy. This can work if you take a rather subdued element of both styles and hence create a film that is not too serious nor funny. North By Northwest is a good example of this. Pulp Fiction is sort of along these lines too. It is neither a serious drama or serious comedy, but a mixture of both.

26.0.17.1 Mistakes are made when you have a serious drama that then puts in extreme comedy moments. It confuses the audience as I have alluded to in tone.

26.0.18 Contrast also helps build character. Michael Corleone goes from being the quiet educated man to the dark crime boss. The contrast between the two extremes arouses the audience. Notice as well that he is nearly always filmed sitting down. Then when he does stand up, the contrast that is only noticed unconsciously rises the attention of the audience.

26.0.19 The jump cut trick produces an instantaneous response in the audience. The Deer Hunter shows this, when the scene cuts from the party to Vietnam. The horror of it all is captured brilliantly. Kubrick makes a monumental matching cut from the bone to the space station in 2001: A Space Odyssey. The contrast captures the audience's attention.

26.0.20 Contrasting the camera shots and angles also works on the audience in an unconscious level. Leone slowly cuts to a close up of the faces in his

westerns. Scorsese changes the camera position when a violent scene occurs. Hitchcock changes the angles in *Strangers on a Train*, as the tension builds up in that initial scene. Bergman in *Persona* like Leone slowly cuts to close ups of the faces in the bedroom scene. It is the contrast between the shots that arouses a response

26.0.21 Scorsese would use one big actor in his films and then build a cast of unknowns around this actor. *Raging Bull* had De Niro and then Pesci (unknown). Likewise *Goodfellas* had De Niro then Ray Liotta (unknown). The contrast between the well-known stars and the lesser actors is good for a film.

26.0.21.1 In the comedy *Dumb and Dumber*, they used an outright comedian and an actual actor to play the two main characters. The contrast between the two worked wonders.

26.0.22 Scorsese used the contrast in cinematography in *Goodfellas* to great effect. Contrast the indoors with the gritty outdoors. I believe he was trying to show the difference between the life of a gangster and the life of an ordinary person. Hitchcock as well, attempted to capture the difference between reality and delusion in *Vertigo* with the cinematography. It is either romantic in nature or grim.

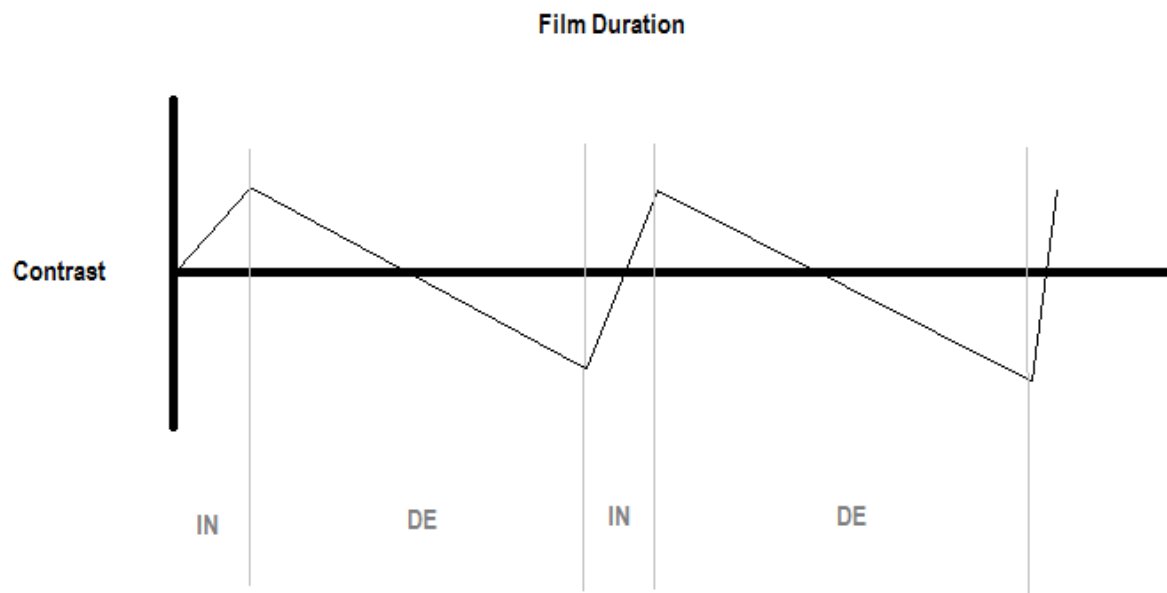
26.0.23 Scorsese used rock music and operatic music in *Mean Streets* to enhance the scenes. The contrast between the two is noticeable. Notice also the red light in the bar scenes.

26.0.24 Part of the reason *The Godfather Part II* is so good is it differed in format from the original. Coppola achieved this by contrasting the early life of Vito Corleone with that of Michael Corleone. Vito was loved and feared, Michael was only feared.

26.0.25 The mechanics of the characters in *The Good The Bad and The Ugly* are so different. Clint Eastwood is cool, Lee Van Cleef is evil and Eli Wallack is funny.

26.0.26 One reason why the music group U2 became so successful is because they were so different to what was around at the time. There was 80's music and there was U2.

26.0.27 It goes without saying that if you want a film to succeed, it must be of contrast to what the audience has already seen in a good way. Give them that which they have never seen before.



**Fig 5.2:** Graph of Contrast versus Film Duration. (IN=Inflation, DE=Deflation)

26.0.28 An enjoyable film is producing chemicals in the brains of the audience. This is why they enjoy the film in question. The film in some way or form enables chemicals to be released.

26.0.28.1 A comedy produces a different chemical to that of a tension ridden scene. Contrast of scenes within the film thus produces alternating chemicals as the audience watches. A conversation scene may produce one chemical and then a violent scene may produce a different chemical. The point being that the various chemicals enable the audience to enjoy the scene/film in question.

26.0.29 Success for a film is based on what the audience feels as much as what they see.

# Inflation/Deflation Device

27.0 This is a psychological device that is used to make a film entertaining and is indicative of the contrast that I alluded to in the previous section.

27.0.1 One must bear in mind that a film that contains action in every scene cannot succeed, just as a film that contains dialogue in every scene cannot also.

27.0.2 One must juggle between action and dialogue in order to endeavour to formulate a film that entertains.

27.0.2.1 By action I do not necessarily mean violence. The action could be mysterious tension or it could be sexual innuendo.

27.0.3 This is done through mixing action and dialogue scenes. The effect these have on the audience is attributed to what I call inflation/deflation of the audiences perception.

27.0.4 A film that succeeds has an action scene, followed by a dialogue scene(s) and then another action scene, followed by more dialogue scenes. This inflates and subsequently deflates the audience's emotions, keeping them entertained.

27.0.4.1 If there are too many inflations as in too many action scenes the audience would run out of steam quickly and the ending would be boring. If there are too many deflation scenes as in too many dialogue scenes, they will not be inflated enough to be entertained.

27.0.5 The Godfather demonstrates this device. The first scene captivates us and draws us in. This is an inflation scene, a slow one it must be said. It entertains us and keeps us glued to the screen. The next scene serves to deflate that emotion. Then the next scene with the horse, on the back of the previous deflation, inflates our interest. This cycle continues for the duration of the film and keeps us entertained.

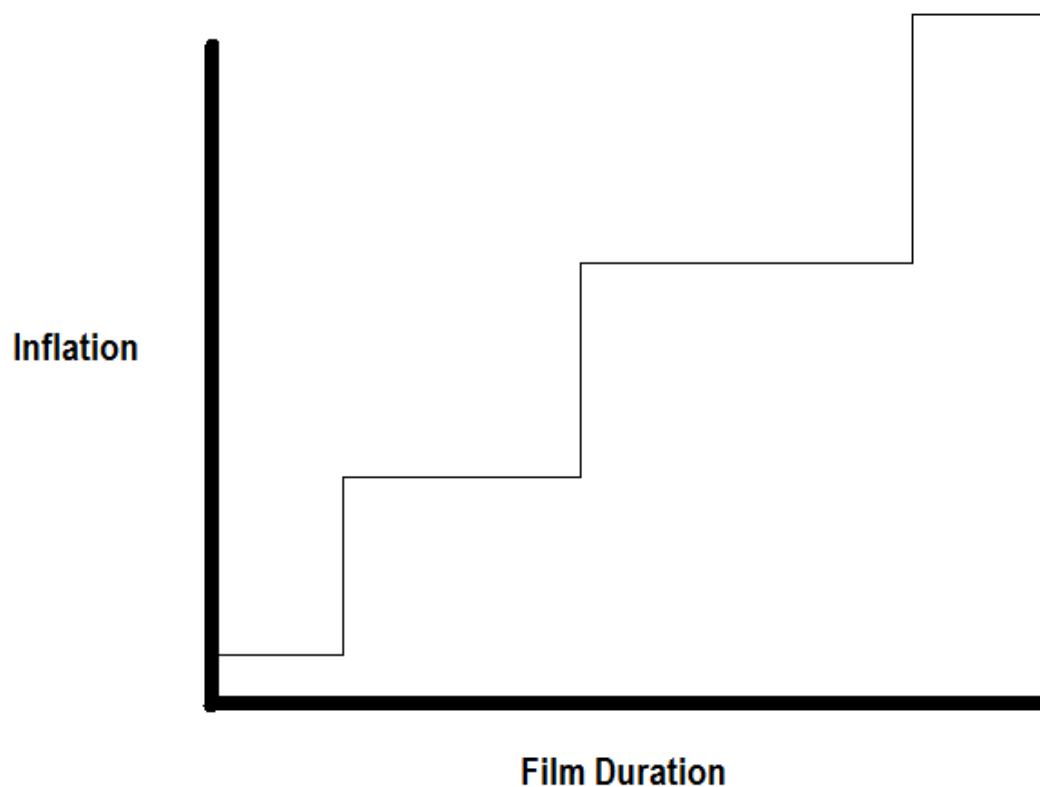
27.0.6 The important thing is though that the inflations must get bigger each time. The deflations which can be dialogue that is either serious or funny or maybe both, can remain roughly the same (although better deflations are no harm), the inflations must be greater.

27.0.6.1 By this I mean the action scenes must give more intense pleasure to the audience or else they will not be affected. So inflation 1 is less than inflation 2

and inflation 2 is less than inflation 3. What can be done is have a large inflation period right at the start of the film and then gradually build up inflations to a peak at the end in the film. Christopher Nolan with the second Batman does this. We have a great action scene and then the film starts proper and builds up its action scenes.

27.0.7 Leone does this inflation/deflation device in his westerns. The stand-offs become greater and more intense as the film progresses. He could not reverse the order of the standoffs because the audience would be too deflated for the final standoff.

27.0.8 The scenes must build to a crescendo, as must the film itself.



**Fig 5.3:** Graph of Inflation versus Film Duration.

27.0.9 At each inflation a chemical is released and this draws the audience in. At each deflation a different chemical is released and this enables the audience to enjoy the scene. The contrast between these chemicals lets the audience enjoy the film on the whole.

# Distraction Device

28.0 Distraction is a device that is used to create unique situations and also to help in avoiding the cliché. It can also build up tension.

28.0.1 Imagine let's say two people talking to each other with a single camera filming their conversation. Now this scenario has been replicated millions of times within film and so it begs the question: How do you make this conversation different?

28.0.2 One technique is to distract the audience by showing them something that goes against the conventions of cinema.

28.0.3 Kubrick in *A Clockwork Orange* goes out his way to do this. Instead of people conversing like conventional cinema shows us, the characters in this film, when in dialogue scenes do it differently. So the main protagonist lies on the bed, or he sits on another character or he is spoon fed food by a government official. The important thing to realize is that these are all normal conversation scenes which could have been filmed as normal, yet Kubrick changes the around by adding in peculiar exchanges, purely designed to distract the audience out of their unconscious shell.

28.0.3.1 When the audience sees these scenes and how different they are, they are distracted and hence are more drawn in to the scene in question. Their unconscious curiosity is heightened.

28.0.4 Distraction is used by Tarantino in *Pulp Fiction*. Rather than show Samuel L Jackson and John Travolta doing the clichéd walk into the situation as hit-men, they stop outside the door and delay going in. This divergence from the cliché of what the audience are expecting causes the audience to become enthralled by the scene unconsciously.

28.0.5 By avoiding the cliché the audience is given a cinematic jolt and they become more interested in the film.

28.0.6 The distraction can be conscious or unconscious. A conscious distraction would be a scene that overtly avoids the cliché like the monologue at the end of *Blade Runner* or the shoot-out at the end of *The Good The Bad and The Ugly*. Because they overtly avoid the cliché they distract the audience and make them watch intensely.



28.0.6.1 Unconscious distraction is covertly changing the scene without the audience being fully aware of it. For example inter-cutting scenes where you show two situations simultaneously like the ending of *The Godfather* is unconsciously distracting the audience.

28.0.6.2 The scene in *A Clockwork Orange* where Alex returns from prison and greets the family standing up is covert distraction. A conventional film would have showed him sitting down or done the whole clichéd return home.

28.0.7 Distraction can build up tension. It can be used to hold back the tension and amplify it. For example Hitchcock with *Strangers on a Train*, shows the dog at the top of the stairs. This distracts the audience into thinking the house is now safe.

28.0.8 Scorsese used this distraction/avoid the cliché device in *Goodfellas*. When the protagonists are in jail, they discuss cutting garlic with a razor blade and not using onions in the dinner. Now this seemingly insignificant moment actually has a profound effect unconsciously on the audience, for they are not expecting that to occur. Scorsese by involving the onion in the scene distracts the audience, avoids the cliché and makes the audience interested in that scene. Scorsese's Onion if it can be called that is a device that is used to unconsciously affect the audience by adding an abnormal entity into the scene that diverges from conventional cinema. It works on the unconscious mind of the individual.

28.0.9 There must be a balance within the film however. Having too much distraction moments/scenes or too many avoiding the cliché moments/scenes and the audience will see the pattern consciously and not be impressed. A balance must be sought in the same way that a football manager builds a team around one star player.

# Decisive Scene(s)

29.0 Moments that define a film are important. All great films have decisive scenes that burn long in the memories of the audience. The Godfather has its opening scene, the horses head, the train scene and the baptism scene intercut with violence. American History X has a kerb scene and the shower scene. One can see, in the words of a great photographer the “decisive moment” within the film.

29.0.1 A film consists of a few of what we could call big moments that are mixed with a lot of small moments and perhaps a few medium moments.

29.0.2 A big moment is something that deviates from what mainly happens within the film.

29.0.3 In A Clockwork Orange the protagonists mainly chat and this chat is mixed with violent scenes of criminal behaviour.

29.0.4 One cannot have a film that has only all small moments or all big moments.

29.0.4.1 A film with only small moments will bore the audience quickly.

29.0.4.2 A film with only big moments will not be believable.

29.0.5 So one must produce a film that contains a mixture. It could be 60/40, 50/50, 70/30, 45/55 in favour of the small/big moments ratio.

29.0.6 The Godfather best emphasizes this. There is chat, violence, chat, violence..... This keeps the audience entertained. And one wonders why the Gangster style works? Pulp Fiction is the same, chat, violence, chat, violence.

29.0.7 Malick changes it around with chat, imagery, chat, imagery and so on, but the mechanics stay the same.

29.0.8 Comedies usually show funny chat, funny actions, funny chat etc.

29.0.9 The moments must differ from what the audience has already observed. The same formula gets boring. The destination is the same but the journey differs and that is how a great film is constructed.

29.0.9.1 One can take this mantra (Journey/Destination) not just for the film on the whole but for sections/scenes/frames within the film itself.

29.0.10 Kubrick perfected this. Every frame, scene, film was different from what the audience had become used to. This is how he built his genius of a reputation.

29.0.11 If you take for instance A Clockwork Orange. The language is different and this captures the audience's attention. Rather than kill someone with a knife, Alex kills a character with a piece of explicit art. Rather than having a normal heated conversation, Alex sits on the lap of his friend. Rather than having a normal conversation in the hospital bed, the politician feeds Alex his food.

29.0.12 Kubrick goes out of his way to make the scenes as different as possible. The characters don't just converse, they do strange things as they converse. This attracts the audience's attention unconsciously.

29.0.12.1 So the small moments are unique and so are the big moments. The same meal quickly loses its appeal and this manifests itself in cinema also. The same plot, characters, beginning or ending tires the audience. They want better and they want more.

29.0.13 Hitchcock with North By Northwest built the film out of mysterious/funny dialogue moments with believable action scenes. Thus we get a great James Bond type film.

# Pace of film

30.0 The pace represents the speed at which the film flashes before your eyes.

30.0.1 It is linked to tone in that it can determine the tone you wish to have of the film. But pace is mechanical in nature because it can be circumvented through editing to give a particular tone to a film.

30.0.1.1 Pace is highly important for this reason alone.

30.0.2 Mixing up paces within films can cause havoc on the audiences perceptions.

30.0.3 One can have slow pace films like Visconti's *The Leopard* or fast paced films like Scorsese's *The Departed*.

30.0.4 The pace can be highly influenced by editing. Scorsese said with *Goodfellas* that he would give the audience a cocaine injected ride, which they would enjoy and he achieved that, by making scenes short, cutting instantaneously from scene to scene, showing violence and terse language.

30.0.5 The pace of the *Godfather* is much slower. Again this tone or atmosphere is created through editing. The scenes are long, with little cuts and the camera just films the action.

30.0.6 Tarantino had a slow to medium pace for *Pulp Fiction* which gave the film a unique honesty. The scenes are long and drawn out, which adds a serious tone to the film. Although it is full of action, the pace seems slow.

30.0.7 As I asserted, a film that contains two radically different paces can leave the audience confused. If one combined the pace of *The Godfather* with *Goodfellas* it would mix the audiences emotions because there exists two clashing tones. Is the potential film a serious operatic or a serious comedic?

30.0.7.1 What can be done, is if one has a slow pace film with pockets of fast pace in between the slower scenes. That may work as long as the fast pace scenes are few.

30.0.7.2 What Hitchcock used to do is have slow paced films that all converge to a fast paced ending. *Vertigo* and *North by Northwest* both frenetically up in pace towards the end. However had he upped the pace in the middle of the film, too

much anxiety would have been built up by the audience and they would have been left deflated for the rest of the film.

30.0.7.3 As I asserted previously, scenes must build to a greater crescendo each time. The audience as they watch a film must keep slowly getting inflated with interest/anxiety/awe. If an action inflation scene is perceived to be deflated with regards a previous inflated action scene, the audience will not be impressed. The action scenes must be inflated higher each time. The dialogue scenes must be inflated each time as well, but not as much.

30.0.7.4 One could also argue that the career of a director must build to greater crescendos each time with regards his films. By this I mean if he directs a masterpiece, then he must direct next time an even greater masterpiece. Francis Ford Coppola was doomed because of this, for how does one better The Godfather I and II. I would argue that Kubrick's success lay in that he produced critically acclaimed films that escaped the public's eye.

30.0.7.5 Whilst the action scenes must be hyper-inflated relative to preceding actions scenes, the dialogue scenes only have to be marginally inflated relative to previous dialogue scenes.

30.0.8 The pace then must be correctly correlated with the inflation of the scenes. By this I mean that a dialogue scene must be of the correct duration to give the right pace, whilst at the same time containing enough cinematic elements to keep the audience entertained. The same with the action scenes. They must be filmed in such a method to match the pace and tone, whilst keeping the audience entertained.

30.0.9 It would be justified in having a sudden fast pace at the start, middle and ending of a slow film. This does work I believe. What confuses the audience though is 50/50 ratio in terms of fast pace and slow pace. They will get confused as to how they should feel.

30.0.9.1 The Godfather is a slow operatic film, infused with medium paced action scenes here and there. But the overwhelming pace is that of a slow film. Goodfellas is overwhelmingly fast in nature. The mechanics and psychology of the two films are radically different.

## Part 6

### Character Screen Time

31.0 Limiting characters can have an emotional effect unconsciously on the audience.

31.0.1 It is said that Marlon Brando's Oscar winning performance as Don Corleone only consists of eight minutes of screen time. Seems very small to be granted the biggest prize in acting but the duration of his screen time was in part the reason why the audience was so intrigued.

31.0.2 What Coppola did was limit his character for greater effect. Instead of showing him in every scene, he holds him back and then unleashes him to have a greater appeal on the audience.

31.0.3 The fact that we only see him on certain occasions heightens our anticipation of him, so that when he does come on screen he is so charismatic and draws us in.

31.0.4 It is almost like an acting version of Chekov's Gun, wherein the audience realizes the character exists and are impressed by him and are waiting for him to reappear and "fire the gun" if you will.

31.0.4.1 It has the same effect as the literature gun device. People are drawn to his power and influence. They respect him. They want to see him on screen but he is held back to provide entertainment.

31.0.5 However in order to have the effect, he must not be on the screen the whole time. If you have lots of guns, the one gun loses its appeal. The more you use a device, the less potent it becomes.

31.0.5.1 This is a mistake that is regularly made. War films have too much machine guns and blood that the actual deaths lose their appeal and the audience is not impressed.

31.0.5.2 Cimino with *The Deer Hunter* does not show much war scenes. Thus when we do see the war scenes, the prisoner camp and the Russian roulette, the value the audience places on those scenes is greater than had the film been shown war scenes all through.

31.0.6 Spielberg did not show the shark in Jaws for the same reason. If we see the shark too much, he loses his reputation and emotional effect. “Spielberg’s Shark” is a very good device to use to arouse attention within the audience.

31.0.7 In Shane, Jack Palance’s character is limited too, for the same effect, ergo to increase the sinister side of him. If the film had showed him eating and chatting, he would have lost part of the terror of his character.

31.0.8 In Boardwalk Empire, Arnold Rothstein’s character is seen rarely on screen. Thus when we do see him and hear what he says, we are impressed. If Rothstein was on the screen in every scene the audience would get bored. The fact that they see him rarely increases the response of the audience when they do see him.

31.0.9 Making ample use of characters on screen can determine the value of a film.

31.0.10 Peter Jackson with The Lord of the Rings never shows Sauron, imitating Spielberg with Jaws. By not showing this mythical lord the audience is first of all more scared and second they believe the actual film as it unfolds before them. The shark like Sauron becomes more than a character. It becomes in the mind of the audience a symbol that they apply greater onus to than they actually should. This was an example of Spielberg’s Shark.

31.0.10.1 Imagine if we had seen a scene with Sauron sitting at a table, eating and planning his next attack against Gondor with the Orcs. It would have made a mockery of the film. Again by not showing him and by not showing the shark until the end in Jaws, the audience believes what they see before them and this draws them in. Had he shown Sauron, that film would lose its credibility for the audience would unconsciously say no, this cannot happen or this is ridiculous.

31.0.11 The audience are not fools and the adult audience realizes that some scenes in film can happen while others don’t make sense. Often this realization is unconscious.

# Character Screen Time II

32.0 Hiding the character for effect on the audience is a neat device to use to extract emotion from then audience. This differs from limiting the characters as you see the character but his face is hidden.

32.0.1 When you limit the appearance of a character it has the effect of adding value to those scenes in which the character is in as I said earlier.

32.0.2 This can also be used by hiding the characters face during his/her screen time.

32.0.3 It adds intrigue to the film.

32.0.4 In All the Presidents Men the source is hidden in contrast to the two journalists. This creates a sinister atmosphere. That film was almost like a modern day noir.

32.0.5 Spielberg only shows the fin of the shark in Jaws and this creates tension.

32.0.5.1 As a result of only seeing the sharks fin, the audience places more of a dark perception on the shark than it really should. It becomes more than a shark, it becomes a source of tension.

32.0.6 The opening scene of The Godfather also plays on this trick, wherein the cult of Don Corleone is created. Through watching the undertaker plead for justice, we see the fear in his eyes and hence the power in Vito Corleone

32.0.7 In The Lord of The Rings, the faces of certain evil characters are never shown. This emphasizes their darkness.

32.0.8 Often also by seeing the expression change on one characters face gives an indication of another characters persona. In Once Upon a Time in the West, when Charles Bronson says: "You got two too many," the expressions of the three men who confront him changes radically and sets the tone for the shoot-out.

32.0.9 By hiding the characters face in films, they become more than a person or character, they become a symbol for something greater.

32.0.10 Coppola famously hid Marlon Brando's character in Apocalypse Now to add mystique to his character.



32.0.11 In Psycho the mother is assumed to be alive. This then is used to create tension at the end in the great shot of Anthony Perkins wearing the wig. That shot is one of the outstanding shots in cinema.

32.0.12 Vertigo also plays this card. The character of Kim Novak is not hidden, but her real identity is. The audience is deliberately confused by James Stewart's manipulation of her.

32.0.13 Hitchcock also used his MacGuffin device to distract the audience. This was sort of a hidden prop within the story that is used to great effect. Akin to not revealing the characters faces, by not revealing the MacGuffin the audience is kept on their toes. It is a distraction device. The intrigue is kept high and the anticipation remains. But if one reveals the MacGuffin and it proves to be unbelievable it will not be appreciated by the audience.

32.0.13.1 By revealing the characters faces like revealing the MacGuffin, you release the anxiety in the audience. Hiding the characters faces, like the MacGuffin is akin to the who-done-it mystery story.

32.0.13.2 If you reveal the identity of the culprit in the who-done-it and the audience finds it unbelievable, they will not be impressed. So if you reveal the MacGuffin or the characters face, and the audience is not impressed by the revelation, they become deflated.

32.0.13.3 Like Hitchcock said, by not revealing the MacGuffin, characters faces or the who-done-it person, the audience remains intrigued.

32.0.14 Fincher with Zodiac used this at the end. Who was the Zodiac killer? We will never know according to the film.

32.0.15 The ending of Chinatown also plays a similar card. What happens to the poor girl?

32.0.16 Hitchcock by not showing how James Stewart escapes hanging off the edge in Vertigo keeps the audience guessing as to how he survived. This then keeps them psychologically entertained within the film.

32.0.16.1 The audience has little time to think. Again it is like they are on a date and getting to know another person. So person A chats to person B. But they only have a second to respond to a question. They can't be asked a question and take five minutes to respond. That date will not end well. It is the same in

cinema. Because they are watching the screen, the images and scenes change, they cannot ask themselves what is happening, they can only respond unconsciously.

32.0.16.2 However the mind is smart. The audience can deduce from what they have seen already in their lives and formulate a pattern if the film is clichéd. One reason why a series like Breaking Bad works is because the audience has never come across a pattern like Breaking Bad before. It is new uncharted territory.

32.0.16.3 Part of the reason why Comic Book films are so profitable is because the majority of viewers are children and children haven't got the mental capacity to see the pattern of repetition.

32.0.16.4 To surmise, to entertain the audience one must show them something they have not seen already. It must in some way avoid the cliché.

32.0.16.5 People often heap praise on Goodfellas, yet its sister film Casino is not held in as high regard, but it is as good. The reason is because Goodfellas was first of that style of gangster on the market and the audience with Casino got repetition, albeit, very good repetition it must be said.

32.0.16.6 Tarantino with Reservoir Dogs laid the blueprint for his films. But with regards Pulp Fiction he completely changed it around again. Coppola did the same with the Godfather part 1 and 2. He made the mechanics of both films different.

32.0.16.7 Breaking Bad does the same. It avoids pattern and changes within each series. It does this to produce contrast, which attracts the audience's attention.

32.0.16.8 Hitchcock with the greatest 1-2-3 in history (Vertigo, North By Northwest and Psycho) made three different films.

32.0.17.9 Contrast is important to life. Freud said Love and Work, but it is the contrast between the two that makes them work. Work is something one hates but must do and then one comes home to love which in theory one should enjoy.

# Acting

33.0 Actors have become the mainstream of cinema.

33.0.1 Actors are props said Hitchcock and this is true.

33.0.2 Based on this reason, one as a director chooses actors that add to the film, not because of the actors name.

33.0.3 Often comedians are funny not because of what they say, but rather how they say it. Politicians are elected usually because of their interpersonal skills rather than merit. So it stands to reason that you choose actors who add charisma to the role in question. Charisma in this sense does not mean charismatic, rather heart or integrity.

33.0.4 Coppola took an unknown actor and let him play the role of Michael Corleone because he saw something in Alfredo Pacino's acting method that would influence the role. He turned down Robert De Niro as Sonny because James Caan brought more to the role. He took an out of favour Marlon Brando and turned him into the most charismatic character ever committed to film. Again Brando brought something to that character which maximised the charisma of the character to the audience, as did Pacino with Michael and Caan with Sonny, or even John Cazale with Fredo.

33.0.5 I am of the opinion that despite the "method acting" discipline, it is still very hard for actors to escape who they are in real life and it is even harder for actors to change their persona for different films. To my mind only one actor could really change himself so much for roles that it would appear to someone who is not a connoisseur of film, that three different actors played the roles. If one had never seen a film and the first three films one proceeded to watch were The Godfather Part I/II, Dog Day Afternoon and Scarface, one would struggle to piece together that Al Pacino was in the three films. He is completely and utterly different in all three films, it's as if it is three different actors.

33.0.5.1 Now granted, the characters are so different that one would accept that it is not difficult, but still, his representation of these characters is genius. Certainly, Michael Corleone is calm (nearly always sitting) in comparison to the edgy Tony Montana, but even still it is like two different people.

33.0.5.2 De Niro as well could change. But he became typecast as the lonely quiet character. He plays similar characters in The Deer hunter/Taxi Driver/Raging Bull/Once Upon a Time in America/The Mission. Brando in A Streetcar Named Desire and On The Waterfront, to my mind played a similar character. Daniel Day Lewis is now typecast in the powerful Don Corleone role (Gangs of New York, There Will Be Blood, Lincoln), although he and De Niro both come as close to Pacino as anyone else.

33.0.5.3 But anyone interested in acting should watch Pacino and how he acts. He is the threshold.

33.0.6 With this in mind, rather than picking actors because of their name or looks, one should pick actors based on their personality outside of film. Cary Grant was smooth and suave and Hitchcock always played him as this. Jack Nicolson is smart and almost taut, so you put him in roles that best bring out these traits (One few Over The Cuckoos Nest, Chinatown, The Departed). Jennifer Connolly is shy, smart and intuitive so you put her in roles that have these traits. De Niro was quiet, introverted and serious, so a role that emphasizes these quirks is suited.

33.0.7 I would argue that Pacino was very smart. He picked roles that were so different, often turning down better money in order to play certain characters. He sort of did a Stanley Kubrick in that he would wait for opportune work to come and when it did he would seize the moment. Kubrick rather than directing for the sake of money, waited for good stories to fall into his lap. Pacino did the same and has reaped the benefits.

33.0.7.1 By doing so few roles, like Kubrick did very few films, we got quality over quantity.

33.0.8 But for the success of a film, I feel one must choose character over money. Very often the big name is put in a role, solely to draw in the buyers.

33.0.9 One trick that is often used is casting against what we expect. Leone did this with Henry Fonda and it worked brilliantly. The reason is that the audience is so used to the original character that when he is put in a different surrounding, the audience is easily impressed unconsciously. Paul Thomas Anderson did this with Tom Cruise as well. He took him away from his usual roles and played him as a different character and the audience not being used to this new character immediately finds him charismatic. The same effect happens when a

new soccer player comes around or a new pop star who is different than everyone else. To improve is to change.

33.0.9.1 Again it converges back to contrast which I have mentioned. One must give the audience something they have not seen before and they will be impressed. This works on their unconscious mind.

# Acting Part II

34.0 Great films make great actors, but the reverse is not necessarily true.

34.0.1 A good film will convey honest acting from its characters.

34.0.2 It must be said that a film is dependent on the sum of its parts. Thus one can have good actors but a bad overall film.

34.0.3 Thus there is only so much the individual actor or actress can do with the film, before he/she reaches the limit of his/her capabilities.

34.0.4 With this in mind, it is necessary to state that actors are highly dependent on the success of a film for their own success as much as their actual ability.

34.0.5 Having all the best soccer players in the world at a given time is redundant if they don't play as a team.

34.0.6 The finished film is this football team and the actors, the score, the editing, the cinematography etc. are all individual players that constitute that team.

34.0.7 One big problem I have with this is that when it comes to the award time of the film sector, actors receive awards not on the merit of their performance but on the merit of the film.

34.0.7.1 So if the film is good, the actors have a better chance of winning an award. If the film is poor, the actor has less of a chance of winning despite a good performance.

34.0.8 Another issue I have with the awards, is that they tend to be given based on the public opinion rather than solely on merit. So if a director has never won an award in 30 years, he will be destined to win it because those voting feel sorry for him unconsciously.

34.0.8.1 Or an actor who has struggled with poor roles and suddenly gets a more serious role gains empathy as well. Or the redeemed actor who after a spell in wilderness suddenly produces a stunning performance and the audience fall in love with him/her.

# Characters

35.0 A film needs characters to sustain itself.

35.0.1 The characters can be human, animal, mechanical or mythical.

35.0.2 It could be argued that business corporations can be deemed characters in their own right in that they can add it the story. They become False Characters. For example a human character may take on a business enterprise.

35.0.3 What is vital for any film is contrast between characters. By this I mean that two or more characters that are in the film are radically different in either: Personality, age, sex, ethnicity, physical features, story and so on.

35.0.3.1 By contrasting the characters one creates interest in the film for the audience unconsciously.

35.0.4 All the characters in within the family in The Godfather are different. Sonny is a playboy, Michael is quiet and smart, Fredo is weak, Vito is charismatic, Tom is shrewd and the Sister is bubbly. This contrast endeavours to draw the audience in.

35.0.5 The same mechanics can be observed in The Silence of the Lambs. Agent Starling is shy and insecure, Hannibal is witty and Buffalo Bill is peculiar.

35.0.6 The television series Arrested Development contains a similar contrast between characters and also there is a similarity between it and The Godfather in terms of the character representation.

35.0.7 A film like 2001: A Space Odyssey uses a computer as a character to arouse interest.

35.0.8 Castaway uses the American football as a character to maintain interest.

35.0.9 It could be argued that Scorsese with Taxi Driver used the city of New York as a character within the film for Travis Bickle to vent his frustration.

35.0.10 If one makes the characters the same, the audience will become bored. This is why one uses contrasting characters to maintain interest.

# Reviving Actors Device

36.0. Use of Actors who are deemed finished is an important psychological device.

36.0.1 This is a very neat trick to make a film better. It is akin to the casting against type trick that directors use to make the audience become drawn into the character.

36.0.1.2 The casting against type move works by giving the audience change. They have become so accustomed to a certain actor playing a stereotypical character that when they see the same actor thrown into a new character they are immediately aroused/impressed.

36.0.1.3 Paul Thomas Anderson did it with Tom Cruise Magnolia. Instead of his usual hero characters, Tom Cruise plays a corrupted and rude misogynist. The audience upon seeing this change (contrast) immediately is attracted to him and hence entertained.

36.0.1.4 From this, it is obvious that actors who completely do different roles, will be held more favourably than those who play the same net character in each role.

36.0.2 Getting back to the actors who are deemed finished. Tarantino used this method with John Travolta in Pulp Fiction. Travolta was out of favour in Hollywood and Tarantino swooped in and rescued his career. But it makes the film better. Had Tarantino gone for an actor who was mainstream and popular, the effect on the character would not have been the same.

36.0.2.1 Because the audience are not expecting too much from John Travolta they are more easily impressed. It's tough at the top and staying there is difficult. But because Travolta was at the bottom, it was easy for the audience when leaving to say "John Travolta was very good in that role." It is pure psychology. Absence makes the heart grow stronger and had the audience been used to seeing John Travolta every year, the effect would not have been as great.

36.0.3 Actors have a tendency to make this mistake. They play one really good role that captures the public's love. What they do next can be fatal. They



continue playing these roles. Eventually the audience gets sick of seeing the same character. Change is good and patience is better.

36.0.4 Coppola did the same with Marlon Brando. He went from being the darling of Hollywood to alienated and not producing a performance of note for ten years. Coppola sees this poor form as a chance to surprise the audience and hence we got Don Corleone. But the performance by Brando hinges on two things: One, it was so different from anything he had ever shown and two he suddenly was back on song. This is nirvana for the audience who is watching.

36.0.5 Tarantino redid it with Jackie Brown by casting an out of favour Robert Forster. The fact that we don't know this actor makes us empathize with him more. But one must be careful. One needs known actors and unknown actors and a balance between the two to have the desired effect.

36.0.5.1 Scorsese with Taxi Driver and Raging Bull did the same. He had his star man in Robert DeNiro and then built a cast around him with actors who were unknown. The contrast between the two actors status serves to arouse an interest in the audience. The audience unconsciously is acutely aware of De Niro's reputation and the lack thereof with the supporting cast. There is the charisma of De Niro and the mysterious nature of Joe Pesci in Raging Bull. He repeated the movement in Goodfellas with Ray Liotta. The audience identifies more with Ray Liotta's character as they do not know Ray Liotta himself.

36.0.6 It is a neat trick to take an actor that is totally out of favour and cast them in a role. The audience because they are not demanding too much, is more easily impressed by their performance.

36.0.7 The other variation is to cast against type and also to cast unknowns against mainstream actors.

# The Wrong Man Device

37.0 The Wrong Man Device was the cornerstone of Alfred Hitchcock's cinema.

37.0.1 This was the character device that he developed to entice the audience.

37.0.2 The wrong man works because the audience identifies with the character in question. They have empathy for his/her onscreen actions because the wrong man best represents the audience.

37.0.3 North By Northwest takes an ordinary man and puts him in unordinary positions and it works because the character is an average man.

37.0.4 Psycho takes ordinary people and again puts them in uncompromising positions.

37.0.5 But this formula is used over and over again by film directors. Wherein a character is put in situations that he is not used to.

37.0.6 The Shining takes a family man and shows him go mad. A Clockwork Orange takes a reformed criminal and shows how he adjusts. Eyes Wide Shut takes a professional honest doctor and shows him in strange sexual scenes.

37.0.7 The Godfather puts the educated Michael into the role of crime boss. He was not expected to be the boss and the audience is interested unconsciously in how he performs.

37.0.8 The series Breaking Bad takes a chemistry teacher and lets him become a drug kingpin. He is the wrong drug criminal. Had it been a lowlife person, the psychological effect would not have been the same.

37.0.9 Tarantino with Pulp Fiction shows Bruce Willis in situations his character is not accustomed to. The two hit-men are both the wrong hit-men.

37.0.10 The Silence of the Lambs changes the whole male detective cliché and puts a woman in instead. She does not look comfortable and the audience identifies with her.

37.0.11 The Wrong Man Device is very powerful. It works because the audience can identify with the character in question. Because the character is

being put in situations that he or she is not accustomed to, the audience empathizes with the character and thus feels more emotion and this empathy is unconscious in nature.

# Point of View

38.0 This can be used to enhance the viewer's experience of the film.

38.0.1 Hitchcock used it to increase anxiety by putting the audience in the film through seeing the world through a character's point of view. It can increase the tension provided the audience can empathize unconsciously with the character in question.

38.0.2 The audience can also feel tension if a character in question is in danger as seen through the criminal's eyes.

38.0.3 Scorsese used it in *Goodfellas* and *Casino* to show the points of view of the characters and add weight to the audience's take on the film. We see *Goodfellas* and hear it through the eyes of Ray Liotta, who is the wrong man or wrong gangster. The audience thus can identify with him because of this. *Goodfellas* was a gangster made in the mould of Hitchcock's method. There are similarities between it and *North By Northwest* in terms of tone and the use of the wrong man device.

38.0.4 Point of view can incite a dramatic response in the audience. In *Stand By Me*, we see the film through the eyes of a character growing up and his transformation into manhood. In war films such as *Apocalypse Now* we go into the mind of Martin Sheen and see his quest and identify with his emotions. He sort of looks on casually in an alienated mood at the war and cannot comprehend what is happening and what he has to do. Spielberg in *Saving Private Ryan* shows the violence through Tom Hanks' character and the futility of dying for another man.

38.0.5 The point of view in *Dr Zhivago* is used to create awe for the two protagonists and it works wonders. In *Eyes Wide Shut* we see the murky underworld of society from the point of view of Tom Cruise and we also identify with the tension he experiences because of it. He is the wrong man in that house in the countryside.

38.0.6 Hitchcock discovered that Point of View coupled with The Wrong Man Device can have a great effect on the audience. The majority of the audience are common people who want a thrill and Hitchcock endeavoured to give them that.

38.0.7 In *Vertigo* we see the film from the point of view of James Stewart's character and how that film twists our emotions.

38.0.8 *Psycho* shows the shower scene from the point of view of Anthony Perkins and radically increases the tension with the scene itself. That film contains the most frightening scenes ever committed to cinema.

# Appendix I

## Stanley Kubrick

If you put a gun to my head and told me to pick the three best directors of all time, I would say with a degree of apprehension: Steven Spielberg, Alfred Hitchcock and Stanley Kubrick. Now if you cocked that same gun and said pick one of those three, I would say without question Stanley Kubrick. Kubrick like Spielberg and the British maestro of cinema, understood how films go from being poor to good, it's just he understood that cycle better than his cinematic peers. He knew there were rules in cinema that dictated the standard of film that was portrayed to the audience. After and including Spartacus, every film he directed was a masterpiece and one does not direct nine films on the bounce that good and assured by luck alone.

Like the crime detective who tries to piece together the crime scene, the clues as to how Kubrick came to dominate cinema are all there to see, in his films of course. Watch his films and one will see repetition, for he uses use the same methodology again and again. Watch them, enjoy them and then enjoy studying them. Break down each film, by each scene, by each frame. I remember thinking after watching Martin Scorsese's The Aviator that had Kubrick directed that film it would have been done in such a method that it would have been a masterpiece. If Hitchcock or Spielberg were teachers of cinema, Scorsese was the bright student who sat at the front of the class, but Stanley Kubrick was the academic, a Nobel laureate one it must be said. Kubrick had the rules of cinema decoded and whether he knew that or he directed on instinct, I do not know, but he had a meticulous order to how a film was produced.

You can nearly divide his method into two subsets: Things in a film that had to be unique (UNIQUE) and things in a film that had to be the same as other films by other directors (REPEATED).

| UNIQUE                         | REPEATED          |
|--------------------------------|-------------------|
| Storyline                      | Cinematography    |
| Characters                     | Fluid Camera work |
| Setting                        | Editing           |
| Methodology of Conversation    | Music             |
| Methodology of Acting          | Tone              |
| Building to a higher Crescendo |                   |

|                                             |  |
|---------------------------------------------|--|
| Odd Camera shots                            |  |
| Cutting from different time to another time |  |
| Contrast                                    |  |

Now there is more than I put the two columns. The point being though when you add up the two columns you get a director that creates a unique piece of art every time. If you look at a Clockwork Orange, every single scene involving chat (methodology of conversation) is in some way different from conventional film. Instead of people just simply sitting down and talking or standing up and talking, he adds in different methods of them talking. For example at the end, both Alex and the politician talk, but the politician feeds him his food as he does it. This little trivial thing makes the audience curious and arouses their interest in the scene unconsciously. You do this repetitively with every scene in the film and you get a unique film that the audience has never seen before. Look how Alex kills the woman for instance. Instead of it being a knife, which would be conventional cinema, it is a weird explicit statue. Look at how he speeded up the sex scene. Kubrick went out of his way to give the audience that which they have not seen before. To reiterate, he gave the audience **that which they had not seen before**. He attacked the unconscious minds of the audience with his genius. His films were unique above all else.

He knew the mechanics and the psychology of cinema. He knew that you must keep the audience entertained and that can be done best showing them something mysterious and that went against conventions. He also knew that you must get your scenes right, as in each scene slowly builds to an overwhelming crescendo. His stories were different and went against the tide of the cinema of the day. With Lolita he targeted a contentious subject, with Dr Strangelove he took the seriousness of the Cold War and made a mockery of it. Eyes Wide Shut was the film of the decade and he coldly looked at the flaws of marriage in it. Every film, scene and frame was shot in such a way that it was not clichéd, that it was different.

Kubrick like Welles could have taken any subject matter and made something of it. He had the skill of knowing what the audience demanded overtly and covertly within their psyche. He was patient in choosing his films. He knew that throwing himself into directing and filming gratuitously, for the sole reason of money or to pass the time, would be a mistake. I always get the sense he would

wait patiently like the coiled snake, for good material to arrive on his lap and when it did, he would strike. With regards cinema he is a monument, *the* monument.

You must give the audience something they have not seen before. Some devices are repeated within every film, but there must be a new device that enthralls the audience unconsciously for that film in question to work. Kubrick did this. Every film of his showed the audience something new, something they hadn't seen before and this caught their attention unconsciously. 2001: A Space Odyssey had space, Full Metal Jacket had the sergeant, Eyes Wide Shut had the promiscuous orgy. Scorsese does the same. He showed a different way, a new way of telling the gangster genre with Goodfellas.

With Lolita and all his films after wards, he used the same surrealistic/contentious subject format that gave his films an injection above all other films. He took stories that were controversial and merged them with elements of surrealism. A Clockwork Orange would have had a profound influence on Blade Runner, because of the way it was directed. It is a surrealist 20<sup>th</sup> century take on the future. It is ingenious to say the least. But one can see repetition in every film after and including Lolita. You have strange characters that deviate from conventional cinema, peculiar story lines, lots of sexual innuendo, challenging themes that confront the conforms of society, great cinematography (His films contain the greatest cinematography of cinema, no question.) and calm music.

He gave the audience cinematic jolts. Dr Strangelove was satirical in the midst of the Cold War. Kubrick looked at what is the soup of the day in terms of the films that were being made or had been made up until a certain point and realized that if he made something completely different, he could woo the audience without much trouble. So instead of the cinema goers getting the regular fish and chips, they got caviar.

I would argue that Hitchcock's Vertigo had a huge effect on Kubrick. One can see the mysterious elements in films like A Clockwork Orange/The Shining/Eyes Wide Shut. That sinister mysterious element is evident in all those films.



# Steven Spielberg

Films must entertain and Spielberg abides by that mantra. Have I ever seen a Spielberg film that left me bored while I was watching it? That's a rhetorical question because very seldom has it happened. Like Kubrick, he knows the rules of cinema and he knows how the audience responds and uses this knowledge when directing to give a film that succeeds. All the successful patrons within life, be they football managers, CEO's or film directors, they all understand the rules that dictate their chosen profession. Steven Spielberg does not direct critical and commercially successful films, year after year without prior understanding of how cinema works.

Part of the success of the symbol that is Spielberg is that he changes his stories and material. From rogue sharks to aliens to dinosaurs to concentration camps. There is a lot of variation in those films and this is a reason why he succeeds. Because instead of repeating the material, he goes off and changes it so much, that the audience is caught unawares and is no doubt impressed. To improve is to change I have said repetitively.

Spielberg is the Chameleon of Cinema in that he could probably do every single style available to an appropriate standard. It is not what a film maker directs but rather both what he directs and how he directs it. With Jaws he did a serious film. With ET, it was a children's film with operatic elements. Indiana Jones was comedic serious. Jurassic Park was an action film with a serious element to it. Minority Report was a Science Fiction. Schindler's List was a serious almost documentary style film in the mould of Raging Bull. He knows cinema and unlike Scorsese who matches the material to the style, Spielberg matches the style to the material. By this I mean, Spielberg could get a script and would argue that a certain style would suit that script.

Spielberg gets unwarranted criticism from the artist viewers, who want to see theme laden films rather than popcorn enjoyment. His films don't tend to be as theme heavy as Kubrick or Scorsese, but there are underlying themes to be found. However it is mainly the visual side of things that he is interested in and rightly so.

His greatest achievement is making his films believable within the context. A rogue shark who takes on three men in a pretty big boat and it grips you till the end. An Alien that looks a bit strange and is kind and it is a thoroughly

enjoyable film. Dinosaur's that go on the rampage and a witty character with a whip that takes on the Weimar republic. He makes the films enjoyable and one of the enjoyable qualities is that you believe it as you see it. When he gets to work and really puts effort into his cinema, he delivers big time. He knows that he must give the audience that which they have not seen before, like Kubrick.

Spielberg has such a range of cinema that you could write a book in itself on his film theory and how he succeeds. Like Kubrick he understood that capturing the audience's attention and maintaining it for the duration of the film are so important and with respect to those two things, a director must play his cards correctly. He didn't show the shark until late in Jaws. He didn't show the alien until after a while. He didn't show the concentration camp until late. He didn't show the man eating dinosaur until late. He uses top cinematography within his films. He also has the Billy Wilder style of actors in that they are usually interesting people rather than laced with guilt or shame. What I mean is that they are charismatic and it is that one finds them interesting to watch and listen to rather than identifying with themes. Munich is a great example of this. It is a terrific film that has Billy Wilder written all over it.

# Alfred Hitchcock.

If it comes down to Orson Welles or Alfred Hitchcock, to my mind, there can be only one winner. If they say Welles invented cinema, Hitchcock surely improved on what Welles had achieved. The contentious issue I have with Welles is that he was gratuitous and opportunistic. By this I mean he would think of something new and put it in a film purely because it added to the spark in the film and he knew the film critics would adore him for it. But Hitchcock did the opposite, for he only put something in a film if he knew it would add to the film in question. Hitchcock had method and creative genius behind his reason; Welles only had his creative genius. Hitchcock was that footballer who was effective; Welles was that footballer who does step overs and shoots at every opportunity and eventually he gets a goal for his endeavour. Welles was Erwin Schrödinger, Hitchcock was Paul Dirac; Welles was James Hunt, Hitchcock was Nikki Lauda; Welles was Truman Capote, Hitchcock was Ernest Hemingway. When Welles did produce, he produced masterpieces. But Hitchcock had more mechanics in his films.

Hitchcock was the first or at least one of the first to realize that the trip to the cinema can be a thrill like racing down the highway in a fast car. He realized that the audience can be manipulated by a 2D image on the screen the very same way they are by watching a sport's match live or being face to face with someone they desire. He thus set out to formulate and put these rules into practice. He reached the zenith of his ability with the trio of *Psycho*, *North by Northwest* and *Vertigo*. Those three films all give the audience a thrill, but for different reasons. *Psycho* is dark and tension ridden. *North by Northwest* is comedic with elements of tension. *Vertigo* (his masterpiece) is dark and mysterious in fabric. These three films had a profound influence on cinema. David Lynch with *Blue Velvet* has the same atmosphere as *Psycho*. *Eyes Wide Shut* and a lot of Kubrick's films have the tone reminiscent of *Vertigo* (the element of mystery that draws the audience in). *North By Northwest* was the first instalment of the Bond trilogy and what a film it is.

Hitchcock's methodology can be explored in the terrific book by Francois Truffaut. One can see how intelligent the director is and you can sense that he had the rules of the directing figured out. He makes reference to the inflation/deflation psychological tricks that I have alluded to, in that you must build up the tension and then release it. His famous assertion films should be

akin to that of the worry of an eminent bomb going off, rather than a random unknown bomb going off, which does not provide a thrill. He also used point of view to enhance the audience's cinema experience. They weren't just watching a film, they were in the film.

# Appendix II

## Digital Vs Traditional Filming

Both systems have positives and negatives. For instance an action scene that would be difficult to make using traditional means is far easier to craft through digital. However if it is gritty realism that one is after, it is best to stick to traditional. A director should always endeavour to film an action scene traditionally because the audience being fully aware unconsciously that it has happened in real life (the action scene) will accept it more. They will be covertly convinced that it can happen. When the audience observes a fake digital action scene that could never be filmed traditionally, they unconsciously reject that scene and that is a disaster for the film in question.

Digital is great for Sci-Fi and superhero films and has become accepted as the norm for these genres. Alas filming a drama using digital still is frowned upon. A scene involving language only should always be done traditionally. A scene that shows violence also should always be attempted in traditional methods. The audience wants to know that what it sees on screen is acceptable at all times. By filming in traditional methods it becomes unconsciously acceptable because it has been filmed in reality.

# Appendix III

## Remaking and Sequels

The film to remake is not an old age critically acclaimed film but actually a film that has fared poor in the eyes of the critics. It is futile remaking good films because it is hard to make them better than the original. In contrast a poor film can be remade to be better than the original. It is easier to make a bad film better than to make a good film better. Thus it is always better and easier to remake a bad film rather than a good film.

This is the trap that sequels fall into. A film is both a critical and commercial success and the law of supply and demand argues that it would be profitable to make a second instalment. But if the original film is very well directed it will be hard to make the sequel better. One trick to do as I have repeatedly alluded is to do what Coppola did to with the Godfather Part II which was change it around from the original. By doing this the audience was both unconsciously caught off guard and was also entertained. The mistake directors and producers alike make is that the remake the same film twice and the audience fails to respond. Remember the audience unconsciously wants new. They covertly demand different.

# Final Word

The ending of *Once Upon a Time in America* is quite perplexing. Having watched his friends die and life's fortunes take a bad turn, Robert De Niro's character lies in a theatre, smoking opium and starts laughing manically into the screen. Sergio Leone was giving his take on film the drug, because De Niro was laughing at the audience as much as he was at himself. Leone was I believe trying to insinuate that if life is so good, then why do we try to escape it and hence he was actually making a point of this to the audience, who were themselves trying to escape life through the medium of cinema, for they were watching this great film itself. Through Leone's eyes, the theatre is the cinema, the opium is the film and De Niro in trying to forget his woes is the audience trying to escape. By this logic and in the spirit of one of the outstanding directors of all time in Sergio Leone, it can be said that a great film may be a drama, it may be a comedy or it may even be a masterpiece, but above all else it is an escape and if you enable the audience to forget themselves for a while, that film will have succeeded.

As stated in the foreword, these notes are not a bible in how to turn a script into a critically acclaimed film. Such a book does not exist despite the many ten step guides that are in circulation and these notes are by no means the finished article. These notes I would hope would aid a potential director in his style and encourage him to produce a better quality film. But at the end of the day it is up to the potential director to use his own knowledge of film to maximize the return of his work. There is no book or film coach who can teach you art. That must be learned by the Artist himself. Directing is far more than just filming word for word from a script and like Alfred Hitchcock said between conception and execution you lose perhaps 50%. Thus that 50% you are able to manipulate, must be of a high standard. One cannot study it for you, one cannot learn it for you and one cannot do it for you. That is what the future director must do as an auteur. The best way to learn the tricks of film is not by reading this notes alone, but by reading these notes, other notes, watching films and filming yourself. A great director is a cinematographer, a music engineer, a script writer and he also psychologist. He understands how the mind of the audience works. One could learn all the theory about cycling a bicycle, from its braking to maximising rotational velocity vs torque. But I guarantee despite the abundance of knowledge of a bicycle, the first time that person tries to cycle, he or she will fall off. So you try again and again and eventually you master it. A poet once

said the life of one man is the life of many: He fails, he learns and he does them two things until he finally succeeds. The only question is how long it takes an individual to learn it. Study films like: The Godfather, Pulp Fiction, A Clockwork Orange, Taxi driver and Magnolia and analytically dissect why these films are so good. What are they doing that other films do not? Write notes and compare and contrast those three films with each other and numerous other films.

To surmise what I spoke about in my notes and this is what I wish one to remember: Every frame, every scene and every film must be unique. If one does that, the film can potentially provide an escape and therefore has the potential to succeed. For a film or series to succeed it must show the film/series in some method that has never been shown. It is pointless filming what has already been filmed. The audience must be emotionally invested in each frame and scene of the film. This emotional aspect is chemical based. A good film thus gives birth to chemicals in the mind of the audience. The secret to marketing is to give the buyer/audience/people something they haven't encountered before. Experience does not sell; a new experience does. Give the audience a new experience and one will succeed.